Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America

Part V.2: Harvard University, The Houghton Library

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This article describes and analyzes nine Greek manuscripts and fragments (MSS Gr. 17, 18, 19, 20, 22, 25, 27, 31, and 32) and four Greek fly-leaves from an Armenian manuscript (MS Arm. 11) in the collection of the Houghton Library. MSS Gr. 17, 18, 19, 20, 22, and 25 were acquired by the library after Seymour De Ricci's *Census* was published, and they were briefly described in the *Supple-*

* This article is the second part of the fifth installment of my "Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America." The previous installments were published as "Catalogue … Part I: Columbia University, Rare Book and Manuscript Library," *Manuscripta* 49 (2005): 165–245; "Catalogue … Part II: The New York Public Library," *Manuscripta* 50 (2006): 21–76; "Catalogue … Part III: Miscellaneous Small Collections of New York City," *Manuscripta* 51 (2007): 61–130; "Catalogue … Part IV.1: The Morgan Library and Museum," *Manuscripta* 52 (2008): 65–174; "Catalogue … Part IV.2: The Morgan Library and Museum," *Manuscripta* 52 (2008): 207–324; and "Catalogue … Part V.1: Harvard University, The Houghton Library," *Manuscripta* 54 (2010): 64–147. A general introduction to the catalogue and a description of the form of entry are given in the first installment.

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ment by Christopher U. Faye and William H. Bond in 1962.[1] General background on the Houghton Library's collections of Greek manuscripts can be found in the first part of this catalogue for that library.

This survey of the Greek manuscripts in the Houghton Library has provided the opportunity for fuller description and more precise dating and identification of these manuscripts. Only one manuscript from the group under examination, MS Gr. 17, has attracted focused attention from scholars, yet this important codex has never before received the comprehensive description and analysis it deserves. The manuscript is famous because it served as printer's copy for the Italian humanist and publisher Aldus Manutius (1449/50–1515) who used it for the first printed editions of several works by Aristotle, Theophrastus, Porphyrius, and Pseudo-Galen.

MSS Gr. 18, 19, 20, 22, and 25 have not been studied since Faye and Bond's *Supplement* was published. MS Gr. 18 is a thirty-folio fragment of a Triodion that was attributed by Faye and Bond to the twelfth century. However, the archaizing script of this manuscript suggests that it be redated to the first half of thirteenth century. Furthermore, consultation with Dr. Irmgard Huttter on the unusual epsilon initials in this manuscript (a blessing hand as a middle bar, with a second hand stretching through the base of the letter and pointing in the opposite direction) and comparison of their scripts led to the conclusion that Houghton Gr. 18 and Oxford, Bodleian Library, MS Cromwell 11 were executed by the same scribe: Michael Papadopoulos. Cromwell 11 was copied in 1225 in Epiros, and thus Houghton Gr. 18 is very likely to have been executed around that same time and locale. Identification of the Italian watermarked paper

1. Seymour De Ricci, with William J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States of America and Canada*, 3 vols. (New York, 1935–40); Faye and Bond, 233f.

of MSS Gr. 19 (Theodoret of Cyrrhus) and Gr. 20 (Hesiod) has allowed more precise dating of these manuscripts to the third quarter of the sixteenth century and ca. 1520, respectively. MS Gr. 22, a fragment of the Gospels with commentary by an unidentified author, can be more closely dated to the last quarter of the thirteenth century. And the eleventh-century Lectionary, MS Gr. 25—which had been of interest to art historians primarily because of the marginal miniatures added in the early twentieth century in the workshop of the notorious forger, Demetrios Pelekasis, but which had not received much attention in itself—is here redated to the first half of the eleventh century and localized to northern Greece based on the similarity of its script to that of the famous scribe, Theophanes of Iveron.

The last manuscripts described in this article, MSS Gr. 27, 31, and 32, were acquired by the library after Faye and Bond's *Supplement* was published. MS Gr. 27 was briefly described only in a Sotheby's sale catalogue, and MSS Gr. 31 and 32 have no published descriptions. MS Gr. 27, a sticherarion, is now attributed to the first quarter of the fourteenth century, and has been discovered to contain an original colophon by one of its scribes, Theodosios from Chios. In addition, this manuscript has two pastedowns from an eleventh-century manuscript of an unidentified martyrological text, and two fly-leaves taken from different tenth-century manuscripts. One fly-leaf contains an unknown commentary on the Septuagint, and the second consists of an original miscellany of excerpts from juridical texts. MS Gr. 31, a euchologion, has a colophon, stating that in 1264/65 the manuscript was donated to the monastery of the *Hyperagnos Theotokos Gorgoepekoos* (of Prompt Succor) in the village of Katagron. The watermarked paper of MS Gr. 32, a *Parakletike*, places the production of this manuscript in the second quarter of the fifteenth century, and further establishes that a second scribe restored the manuscript at the end of the fifteenth or the beginning of the sixteenth century. Finally, MS Arm. 11 was discovered to have fly-leaves from an eleventh-century

Greek manuscript that contain a fragment from John Chrysostom's Homily 26.[2]

210 I would like to reiterate my gratitude to the Houghton Library and to the other institutions that have supported this part of my ongoing project: the National Endowment for the Humanities; the Dumbarton Oaks Program in Byzantine Studies; the American Philosophical Society; and the Bibliographical Society of America. Any views, findings, conclusions, or recommendations expressed in this publication do not necessarily reflect those of the above-mentioned institutions. My special gratitude goes to William Stoneman, the Florence Fearrington Librarian of Houghton Library and curator of early books and manuscripts, for his friendly assistance and generous funds for reproductions. I am particularly thankful to John Duffy and Alice-Mary Talbot for their careful reading and valuable comments on my manuscript. I also wish to thank François Bovon, Giuseppe De Gregorio, Charalambos Dendrinos, Consuelo Dutschke, Irmgard Hutter, Svetlana Kujumdzieva, Stratis Papaioannou, Nancy Ševčenko, the late Mark Sosower, and my husband, Erik Hoffmann. And I am grateful to the staff of the Houghton Library, especially Monique Duhaime and Susan Halpert. I take full responsibility for the contents of this catalogue and invite readers to inform me of any omissions or inaccuracies (nkavrush@nycap.rr.com).

Glenmont, N.Y.

2. I thank Sylvie Merian for bringing MS Arm. 11's Greek fly-leaves to my attention.

HARVARD UNIVERSITY
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MS Gr. 17

Aristotle, *De caelo* (bks. 1, 2, and part of 3), *Nicomachean Ethics* (part of bk. 1), *De generatione et corruptione* (fragment), and *Physiognomic*a; **Theophrastus**, *De historia plantarum*, *De causis plantarum*, and *De signis aquarum et ventorum* (fragment); **Ammonius**, Commentary on Porphyrius, *Isagoge* (fragment); **Porphyrius**, *Isagoge* (fragment); **Pseudo-Galen**, *De historia philosophica*.

Italy, Venice (circle of Aldus Manutius), s.xv^{ex}

CONTENTS

Part I:

Fols. 1r–2r: blank.

1. fols. 2v–36v: **Aristotle**, *De caelo* (bks. 1, 2, and part of 3).[3] Title (fol. 2v): Ἀριστοτέλους περὶ οὐρανοῦ λόγος α'. Inc. (fol. 2v): Ἡ περὶ φύσεως ἐπιστήμη … ; Expl. (fol. 36v): … τὸ γὰρ μέρος τοῦ πυρὸς οὔτε πῦρ. Bekker, 1:268a–304b, ln. 6.

Fols. 37r–38v: blank.

Part II:

2. fols. 39r–46v: **Aristotle**, *Nicomachean Ethics* (part of bk. 1). Title (fol. 39r): Ἀριστοτέλους ἠθικῶν νικομαχείων. Τὸ α'. Inc. (fol. 39r): <Π>ᾶσα τέχνη καὶ πᾶσα μέθοδος

3. This work and others in Houghton Gr. 17 are incomplete by the choice of the compilers.

… ; Expl. (fol. 46v): … ἡ ζήτησις κατὰ τὴν ἐξ ἀρχῆς προαίρεσιν. Περὶ ἀρετῆς. Bekker, 2:1094a–1102a, ln. 14.

212

Part III:

3. fols. 47r–54v: **Aristotle**, *De generatione et corruptione* (fragment). Title (fol. 47r): Ἀριστοτέλους περὶ γενέσεως καὶ φθορᾶς. Βιβλίον α~ov. Inc. (fol. 47r): Περὶ δὲ γενέσεως καὶ φθορᾶς … ; Expl. (fol. 54v): … ὃ καλεῖται τροφή. Bekker, 1:314a–321b, ln. 36.

Part IV:

4. fols. 55r–58v and 98r–139v: **Theophrastus**, *De historia plantarum* (two misbound fragments). No title. Fragment 1: Inc. mut. (fol. 98r): //μεῖζον αἰεὶ τὸ πρὸς τῷ πάχει … (bk. 1, chap. 8, sec. 3, ln. 5); Expl. mut. (fol. 139v): … ἀλλὰ καὶ ἔρια καὶ ἱμάτια· καὶ ἕως ᾗ// (bk. 4, chap. 6, sec. 5, ln. 4). Fragment 2: Inc. mut. (fol. 55r): <ἀλ>//λ᾽ ἐκ Σούσων καὶ εἴ τις ἄλλος τόπος ψυχρὸς … (bk. 9, chap. 16, sec. 8, ln. 9); Expl. (fol. 58v): … αἴπερ οὐθὲν ἧττον φυσικαί εἰσιν, εἴρηται (end of *De historia plantarum*). Lacuna between fols. 123v and 124r: Expl. mut.: … οἱ δὲ τρία· ἓν μὲν δὴ τῷ κοινῷ// (bk. 3, chap. 11, sec. 1, ln. 2); Inc. mut.: //δὲ τὸ μὲν ἄρρεν τὸ δὲ θῆλυ … (bk. 3, chap. 12, sec. 1, ln. 1). Theophrastus, *Enquiry into Plants*, ed. and trans. Arthur Hort, 2 vols. (Cambridge, Mass., 1916), 1:2–474, 2:2–320.
5. fols. 58v–97v: **Theophrastus**, *De causis plantarum* (fragment). Title (fol. 58v): Θεοφράστου περὶ φυτῶν αἰτιῶν α᾽. Inc. (fol. 58v): Τῶν φυτῶν αἱ γενέσεις ὅτι μέν εἰσι πλείους … ; Expl. mut. (fol. 97v): … ἔτι διαμένειν ἐκ τοῦ χειμῶνος, ῥιγοῦν// (bk. 3, chap. 2, sec. 7, ln. 11). Lacuna between fols. 84v and 85r: Expl. mut.: … καὶ γὰρ πέψιν ποιεῖ μάλιστα// (bk. 2, chap. 6, sec. 1, ln. 2); Inc. mut.: //ἄλλων σηπομένων καὶ ἐν τούτοις ζωοποιὸς … (bk. 2, chap. 9, sec. 6, ln. 11). Theophrastus, *De causis plantarum: Book One*, ed. and trans. Robert E. Dengler (Philadelphia, 1927), 12–138; Theophrastus, *Theophrasti Eresii*

Opera, quae supersunt, omnia, ed. Friedrich Wimmer (Paris, 1866; repr. Frankfurt-am-Main, 1964), 192–319.

6. fol. 140r, lns. 1–27: unidentified fragment.[4] No title. Inc. mut.: //τὰ δ'ἐπουσιώδη οὔτε παρόντα σώζουσι … ; Expl.: … καὶ μόνος τὰς ἐπιστήμας διδάσκεται.
7. fols. 140r, ln. 27–141v: **Ammonius**, Commentary on Porphyrius, *Isagoge* (fragment). Title (fol. 140r, ln. 27): Ἀπορία. Inc. (fol. 140r, ln. 28): Ἀποροῦσι δέ τινες εὐθὺς ἐν ἀρχῇ … (p. 26, ln. 18); Expl. mut. (fol. 141v): … καλῶς κατηγόρησε τοῦ ὄντος τὸ ἀναγκαῖον ὁ Πορ//<φύριος> (p. 29, ln. 15). Ammonius, *Ammonius in Porphyrii isagogen sive quinque voces*, ed. Adolf Busse, Commentaria in Aristotelem graeca, 4, pt. 3 (Berlin, 1891), 1–128.
8. fols. 142r–143v: **Porphyrius**, *Isagoge sive quinque voces* (fragment). Inc. mut. (fol. 142r): //τὸ ἄθροισμα οὐκ ἂν ἐπ' ἄλλου ποτὲ τὸ αὐτὸ γένοιτο … (p. 7, ln. 22); Expl. mut. (fol. 143v): … ἕτερον εἶδος ποιοῦσιν, καὶ ὅσαι ἐν τῷ τί ἦν εἶναι// (p. 12, ln. 10). Porphyrius, *Porphyrii Isagoge et In Aristotelis Categorias commentarium,* ed. Adolf Busse, Commentaria in Aristotelem graeca, 4, pt. 1 (Berlin, 1887), 1–22.
9. fols. 144r–154r: **Pseudo-Aristotle**, *Physiognomica*. Title (fol. 144r): Ἀριστοτέλους Φυσιογνωμικά. Inc. (fol. 144r):Ὅτι αἱ διάνοιαι ἕπονται τοῖς σώμασι … ; Expl. (fol. 154r): … φρονήσεως πλείστης ἐπιπρέπεια γίνεται. Τέλος Ἀριστοτέλους Φυσιογνωμικῶν. Bekker, 2:805a–814b.
10. fols. 154r–154v: **Theophrastus**, *De signis aquarum et ventorum* (fragment). Title (fol. 154r): Περὶ σημείων ὑδάτων καὶ πνευμάτων**.** Inc. (fol. 154r): Σημεῖα ὑδάτων καὶ πνευμάτων καὶ χειμώνων … (fragment 6, sec. 1, ln. 1); Expl. mut. (fol. 154v): … Πρῶτον μὲν οὖν ληπτέον//

4. This fragment may be an unpublished or unknown text by Ammonius, whose commentary on the *Isagoge* begins on the same line where the unidentified fragment ends, and for which no author's name or major title is given (see CONTENTS).

(fragment 6, sec. 6, ln. 4). *Theophrasti Eresii Opera*, 364–410 (repr. ed., 417–62).

214 11. fols. 155r–173r: **Pseudo-Galen**, *De historia philosophica*. Title (fol. 155r): Γαληνοῦ περὶ φιλοσόφου ἱστορίας. Inc. (fol. 155r): Τῶν ἐξ ἀρχῆς φιλοσοφησάντων φυσιολογεῖν … ; Expl. (fol. 173r): … ἄρκτον πεπυκνῶσθαι καὶ διὰ τοῦτο πολυχρόνια. Τέλος. H. Diels, *Doxographi graeci*, 4th ed. (Berlin, 1965), 597–648.

Fol. 174v: blank.

PHYSICAL DESCRIPTION: Paper, fols. 172 (modern foliation in pencil with tiny numerals in the lower right corner); two fly-leaves at the beginning of the manuscript (the first is unnumbered; the second is numbered 1) and one fly-leaf at the end (numbered 174); measurements: Part I, 327 x 212 mm. (one col.; written surface 212 x 127 mm.); Part II, 313 x 218/220 mm. (one col.; written surface 182/183 x 117/116 mm.); Part III, 323 x 216 mm. (one col.; written surface 200 x 115 mm.); Part IV, 322 x 225 mm. (one col.; written surface 194 x 105 mm.). All parts are written in 30 lines; interlinear space: Part I, 7 mm.; Part II, 5/6 mm.; Part III, 7 mm.; Part IV, 6/7 mm. Faint ruling on each verso (double justification lines only). Twenty-six quires total, collation: part I (five quires; quire 1 is not signed; quires 2–5 are signed β'–ε'), $1–4^{8}$ 5^{8} (-6, 7, 8, without loss of text); part II (one quire, not signed), 6^{8}; part III (one quire, signed ις~^{ov}), 7^{8}; part IV (nineteen misbound quires taken from three or four different manuscripts, signed ις~^{ov} – κα~^{ov}, β'–ζ', γ', α'–β', and α'–γ'), 8^{8} (-1, 2, 3, 4, 5, 6, 7, with loss of text) $9–11^{8}$ 12^{8} (-6, 7, 8, with loss of text) 13^{8} 14^{8} (-6, 7, 8, with loss of text) $15–17^{8}$ 18^{8} (-3, with loss of text) 19^{8} 20^{8} (-4, 5, 6, 7, 8, with loss of text) 21^{8} (-3, 4, 7, 8, with loss of text) 22^{8} 23^{8} (-4, 5, 6, 7, 8, with loss of text) 24^{8} 25^{8} (-1, no loss of text) 26^{4} (a binion). Quire signatures are scribal and located in the right lower corner of the first recto of each quire (parts I, III, and IV). The lone quire in part II is not signed. There are four kinds of paper, all western. Part I: paper is creamy-white, medium-thick,

and smooth; watermark "crossbow" in a circle identical to Harlfinger "arbalète" no. 33 (1487/88), with chain lines 33–34 mm. apart and 22 laid lines in 20 mm. Part II: paper is yellowish, medium-thin and not as smooth as that in Part I; watermark "hand" with a six-ray star on top, identical to Harlfinger "main" no. 10 (1491), with chain lines 32–35 mm. apart and 18 laid lines in 20 mm. Part III: paper is creamy-white, medium-thin, and smooth; watermark "cup" with a countermark, identical to Harlfinger "coupe" no. 3 (s.xv^{ex}–s.xvi^{in}, scribe <Gregoropoulos>) and to Sosower "Coupe/Cup" no. 1 (s.xvi^{in}, scribe <George Gregoropoulos>, with chain lines 30 mm. (laid lines are poorly visible). Part IV: paper is white, thin, and smooth; watermark "scale" in a circle with a cross, close variant of Briquet "balance" no. 2565 (Vicenza and Venice, 1483–92), with chain lines 34–37 mm. apart and 25 laid lines in 20 mm.

SCRIPT: The manuscript was copied by four scribes. They employed the so-called "humanistic script," which was developed and used by émigré Greek scribes who lived and worked in Italy in the fifteenth and the sixteenth centuries.[5]

Scribe I (fols. 2r–36v) is anonymous. His script is small-sized, angular, and narrow, with a pronounced inclination to the right (fig. 1). He used medium grayish-brown ink. Dieter Harlfinger has identified this scribe as Demetrios Moschos.[6] But there are significant differences between the

5. On humanistic script, see Silvio Bernardinello, *Autografi greci e greco-latini in Occidente* (Padua, 1979); Dieter Harlfinger, "Zu griechischen Kopisten und Schriftstilen des 15. und 16. Jahrhunderts," in *PGB*, 327–62; Paolo Eleuteri and Paul Canart, *Scrittura greca nell'umanesimo italiano* (Milan, 1991).

6. Dieter Harlfinger and Diether Reinsch, "Die Aristotelica des Parisinus gr. 1741: Zur Überlieferung von Poetik, Rhetorik, Physiognomik, De signis, De ventorum situ," *Philologus* 114 (1970): 28–50 at 46; Dieter Harlfinger, *Die Textgeschichte der pseudo-aristotelischen Schrift Περὶ*

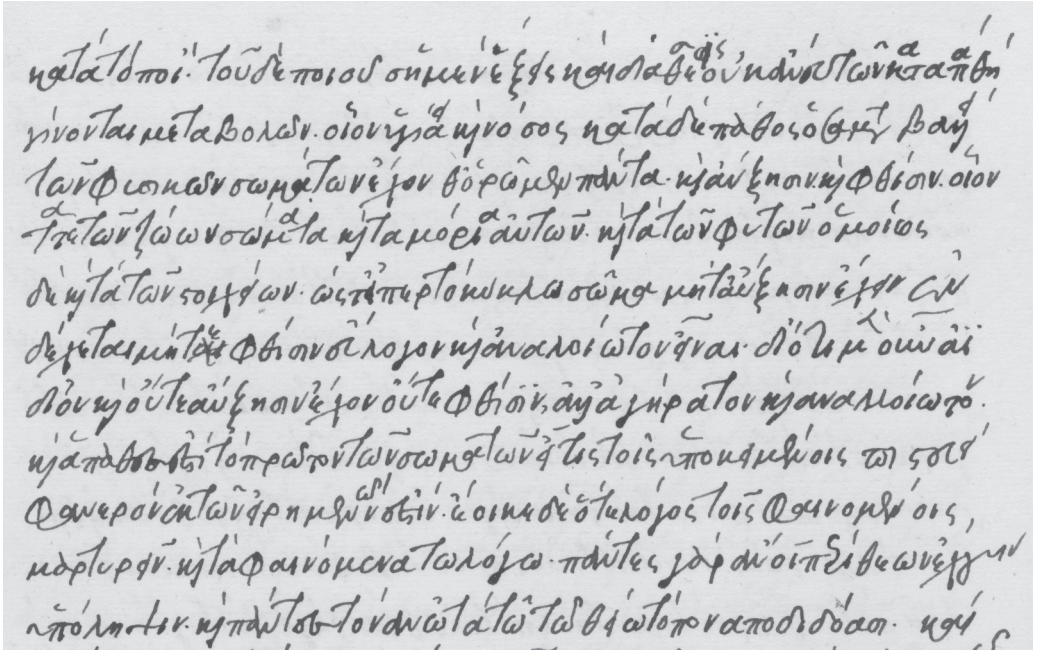

Figure 1.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 17, fol. 5r (detail)
(By permission of Houghton Library, Harvard University)

scripts of Moschos and scribe I. For example, Moschos's majuscule beta is always open at the bottom, whereas our scribe's beta is always closed; Moschos's majuscule gamma often extends below the line and has a short horizontal bar, whereas our scribe's gamma has short vertical and elongated horizontal strokes; Moschos's xi is always inclined to the left, whereas our scribe's xi is either vertical or inclined to the right. And, in general, Moschos's script is more spacious, less angular, and much less inclined to the right than scribe I's script. These differences persuade me that scribe I should not be identified as Demetrios Moschos.

Scribe II (fols. 39r–46v) has been identified by Harlfinger as Thomas Bitzimanos.[7] I agree with Harlfinger's identification. Bitzimanos's script is idiosyncratic: small-sized, angular, with a slight inclination to the right, and with many flourishes. The scribe often elongated strokes of majuscule alpha and tended to inflate a rounded top stroke of zeta and xi when connected with a preceding letter. Bitzimanos used dark charcoal ink.

Scribe III (fols. 47r–54v) has been identified by Harlfinger as Manuel Gregoropoulos.[8] I agree with this identification. Gregoropoulos's script is small-sized, almost upright, and with enlarged majuscule epsilon and sigma. Gregoro-

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ἀτόμων γραμμῶν (Amsterdam, 1971), 415. On Demetrios Moschos, see Vogel and Gardthausen, 104; Dieter Harlfinger, *Specimina griechischer Kopisten der Renaissance*, vol. 1, *Griechen des 15. Jahrhunderts* (Berlin, 1974), cat. no. 78; *RGK*, 1:97; Eleuteri and Canart, 12 and pl. XXIX.

7. Dieter Harlfinger, review of *Album de paléographie grecque*, by M. Wittek, *Gymnasium* 77 (1970): 429–31 at 430; Harlfinger and Reinsch, 46; Harlfinger, *Die Textgeschichte*, 409. On Thomas Bitzimanos, see Vogel and Gardthausen, 150; *PLP*, 2:2768; *RGK*, 1:141.

8. Harlfinger and Reinsch, 46; Harlfinger, *Die Textgeschichte*, 412. On Manuel Gregoropoulos, see Henri Auguste Omont, *Fac-similés de manuscrits grecs des XVe et XVIe siècles* (Paris, 1887; repr. Hildesheim and New York, 1974), 13, no. 33; Vogel and Gardthausen, 276; *RGK*, 1:249.

poulos used dark brown ink for the text and light red ink for the title.

Scribe IV (fols. 55r–173r) is anonymous.[9] His script is diminutive, rounded, with reduced upper and lower strokes, and quite idiosyncratic (fig. 2). Minuscule deltas are especially distinctive, with a small round body and a right stroke that is inclined at 45° to the right and ends with a small hook, which is often attached to a following letter from above. Frequently the following letter is a majuscule epsilon that leans to the left and forms a triangular "roof" with the delta. Scribe IV used light and medium brown ink for the text and pale red ink for the titles and marginal glosses. Philippe Hoffmann has dubbed scribe IV "anonymus harvardianus," has analyzed his handwriting in great detail, and has identified his hand in twenty-five other manuscripts.[10]

DECORATION: There is a single pen-ornamented headpiece with simple stylized vegetal ornament, not framed, drawn in pale red ink (fol. 47r), as well as a few pen-ornamented

9. Dieter Harlfinger initially identified scribe IV as Paulos, who in 1519 copied London, British Library, Harley MS 5690, and Vatican City, Biblioteca Apostolica Vaticana, MS Vat. gr. 1046. Harlfinger has suggested that this scribe may in fact be Paolo Bombasio, the renowned Renaissance scholar, professor, and friend of Erasmus of Rotterdam: Harlfinger, *Die Textgeschichte*, 415. Harlfinger's identification was quoted in Paul Moraux et al., *Aristoteles graecus: Die griechischen Manuskripte des Aristoteles*, vol. 1, *Alexandrien–London*, Peripatoi, 8 (Berlin and New York, 1976), 110–17 at 112–14. Harlfinger later rejected his identification: Paul Canart, "Démétrius Damilas, *alias* le 'Librarius Florentinus,'" *Rivista di studi bizantini e neoellenici* 14–16 (1977–79): 281–347 at 297 n. 4.

10. Philippe Hoffmann, "Un Mystérieux Collaborateur d'Alde Manuce: L'Anonymus harvardianus," *Mélanges de l'École française de Rome: Moyen âge, temps modernes* 97 (1985): 45–143, and "Autres données relatives à un mystérieux collaborateur d'Alde Manuce: L'Anonymus harvardianus," *Mélanges de l'École française de Rome: Moyen âge, temps modernes* 98 (1986): 673–708.

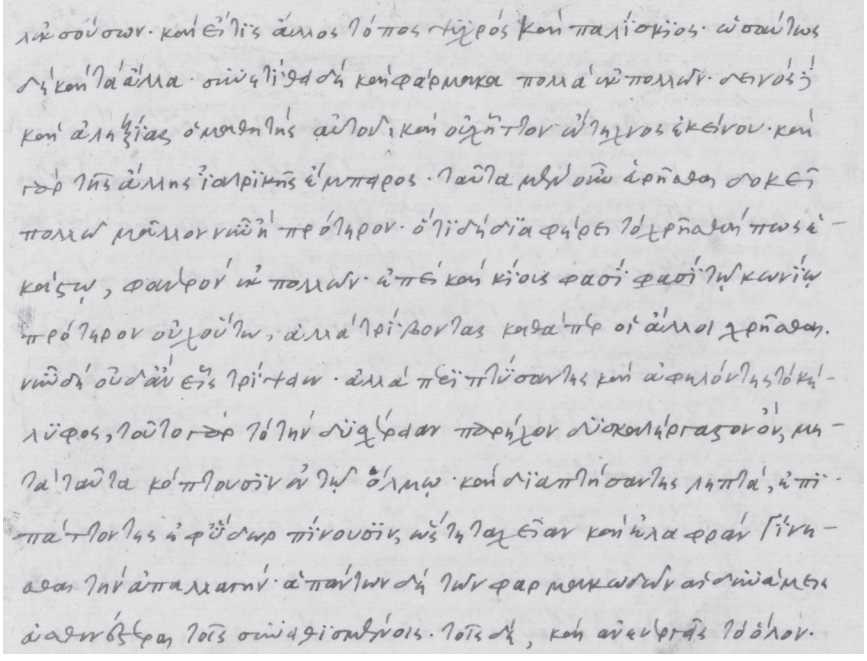

Figure 2.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 17, fol. 55r (detail)
(By permission of Houghton Library, Harvard University)

initials throughout the manuscript also written in pale red ink.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: Some scribal glosses written in pale red ink are present in the margins of part IV. Preparing the manuscript for the printed editions, an editor made numerous short notes, marks, and page divisions in the margins in light brown ink (parts II and IV only).

Joannes Cuno, one of the early owners of the manuscript, added commentaries and glosses in the margins of part IV. He evidently restored the manuscript and copied fol. 163r–v in Padua at the beginning of the sixteenth century. Cuno left notes on fol. 154r: "Revisus et correctus a f. Io. Cuno Patavii 1509"; and at the end of the manuscript on fol. 173r: "Revisus per f. Io. Cononem Norimontanum 1507."

On fol. 1v is a note by a subsequent owner of the manuscript, Beatus Rhenanus, who gave the manuscript to his friend Matthias Schurer in the beginning of the sixteenth century: "Beatus Rhenanus Matthiae Schurerio suo s.d.p." [s.d.p. = salutem dicit plurimam].

BINDING: Modern brownish marbled paper over pasteboards.

ORIGIN AND PROVENANCE: The manuscript is a composite consisting of four parts that were evidently taken from six or seven different manuscripts. It was produced in Venice at the end of the fifteenth century and in the circle of the prominent Italian humanist, printer, and publisher Aldus Manutius. The manuscript was used as printer's copy for the first (Aldine) editions of Aristotle, *Nicomachean Ethics* (1498); Theophrastus, *De signis aquarum et ventorum* (1497), *De historia plantarum* (1498), and *De causis plantarum* (1498); Porphyrius, *Isagoge* (1495); and Pseudo-Galen, *De historia philosophica* (1497). All folios in parts II and IV

are stained with charcoal-black typographic ink. After the first editions were printed, the manuscript was kept by the Cretan scholar Ioannes Gregoropoulos, who worked for Manutius as a corrector. Several years later Gregoropoulos gave the manuscript to a prominent humanist, Dominican Ioannes Cuno of Nuremberg (1463–1513).[11] Cuno partially restored and annotated the manuscript in Padua and left two notes with his name and dates 1507 (on fol. 173r) and 1509 (on fol. 154r). In 1510 Cuno left Italy for Basel, where he befriended Beatus Rhenanus (1485–1547), to whom Cuno bequeathed most of his books and manuscripts. Rhenanus became the owner of Houghton Gr. 17 after Cuno's death in 1513, and subsequently gave the manuscript to his friend, the printer and publisher Matthias Schurer of Strasbourg (see Rhenanus's note on fol. 1v). The subsequent history of the manuscript is not known until the first quarter of the nineteenth century, when it resurfaced in the collection of the Parisian publisher and book dealer Antoine-Augustin Renouard (1765–1853). One year after Renouard's death the manuscript was sold at the London-Paris 1854 auction (cat. no. 292) to an anonymous new owner. In December 1920 Cardinal Giovanni Mercati described the contents of the manuscript in detail (two sheets of paper with Mercati's notes are glued to both sides of the first fly-leaf). In 1938 the manuscript was purchased for the Harvard College Library from the renowned American scholar of the New Testament Edgar J. Goodspeed (1871–1962). The purchase was made through the gifts of Harold T. White, Lucius Wilmerding, Augustin H. Parker, and William K. Richardson.

11. On Ioannes Cuno, see Henri D. Saffrey, "Un Humaniste dominicain: Jean Cuno de Nuremberg, précurseur d'Érasme à Bâle," *Bibliothèque d'humanisme et Renaissance: Travaux et documents* 33 (1971): 19–62; *RGK*, 1:167.

BIBLIOGRAPHY: Faye and Bond, 233–34; Nigel Wilson, "The Manuscripts of Theophrastus," *Scriptorium* 16 (1962): 96–99 at 99; Dieter Harlfinger and Diether Reinsch, "Die Aristotelica des Parisinus gr. 1741: Zur Überlieferung von Poetik, Rhetorik, Physiognomik, De signis, De ventorum situ," *Philologus* 114 (1970): 28–50 at 45–46; Dieter Harlfinger, review of *Album de paléographie grecque*, by M. Wittek, in *Gymnasium* 77 (1970): 429–31; Benedict Einarson, "The Manuscripts of Theophrastus' *Historia plantarum,*" *Classical Philology* 71 (1976): 67–76 at 74; Paul Moraux et al., *Aristoteles graecus: Die griechischen Manuskripte des Aristoteles*, vol. 1, *Alexandrien–London*, Peripatoi, 8 (Berlin and New York, 1976), 110–17; Martin Sicherl, *Handschriftliche Vorlagen der Editio princeps des Aristoteles: Franz Dirlmeier Zum 70. Geburtstag in Dankbarkeit u. Verehrung* (Mainz and Wiesbaden, 1976), repr. in *Griechische Erstausgaben des Aldus Manutius: Druckvorlagen, Stellenwert, kultureller Hintergrund* (Paderborn, 1997), 31–113 at 16–19, 36f., 40–47, 51–65, 70–72, Nachträge 31, and figs. 2–3; Nigel Wilson, "The Book Trade in Venice ca. 1400–1515," in *Venezia centro di mediazione tra oriente e occidente (secoli XV–XVI): Aspetti e problemi; Atti del II Convegno internazionale di storia della Civiltà Veneziana … (Venezia, 3–6 ottobre 1973),* 2 vols. (Florence, 1977), 2:381–97 at 392f.; Paul Canart, "Démétrius Damilas, *alias* le 'librarius Florentinus,'" *Rivista di studi bizantini e neoellenici* 14–16 (1977–79): 281–347 at 294 and 297 n. 4; Roger E. Stoddard, *Marks in Books, Illustrated and Explained* (Cambridge, Mass., 1985), pl. 2; Philippe Hoffmann, "Un Mystérieux Collaborateur d'Alde Manuce: L'Anonymus harvardianus," *Mélanges de l'École française de Rome: Moyen âge, temps modernes* 97 (1985): 45–143 and "Autres données relatives à un mystérieux collaborateur d'Alde Manuce: L'Anonymus harvardianus," *Mélanges de l'École française de Rome: Moyen âge, temps modernes* 98 (1986): 673–708; Annaclara Cataldi Palau, *Gian Francesco d'Asola e la tipografia aldina* (Genoa, 1998), 423 and 431f.

MS Gr. 18

Triodion (fragment)
Epiros, s.xiii[1]

CONTENTS

Fols. 1r–30v: Triodion, fragment with numerous lacunae.[12]
Inc. mut. (fol. 1r): //<…> Ὅτι Λάζαρος νοσὴ· (sic) καὶ φίσας (sic) ὅτι οὐ (sic) θνήσκει … ;[13] Expl. mut. (fol. 30v): … Τάξεως ἔμπαλιν ἡμῖν ἐθνικοῖς (sic) ἔσται τὸ κράτος ὁμογενῶν οὐ κλή//<ρος>.[14]

PHYSICAL DESCRIPTION: Parchment, fols. 30; 275 x 204/208 mm. (one col.; written surface 180/200 x 150 mm.). Number of lines varies from 25 to 32; interlinear space 7 mm. The manuscript is not ruled. Six quires, originally quinions, all incomplete, collation: 1^{10} (-2, 4, 9, with loss of text) 2^{10} (-1, 3, 4, 5, 6, 7, 8, 10, with loss of text) 3^{10} (-4, 5, 7, 8, with loss of text) 4^{10} (-2, 3, 4, 5, 6, 7, 8, 9, with loss of text) 5^{10} (-2, 4, 7, 9, with loss of text) 6^{10} (-4, 8, 9, with loss of text). Quires were signed by the scribe in the middle or in the left corner of the lower margin of the first recto and in the left lower corner of the last verso of a quire. The first quire of the fragment has the signature "ιε'" (15) on fol. 1r; therefore the first fourteen quires are missing. An unknown number of quires is also missing at the end of the manuscript. Parchment (goat skin) is of poor quality, thick to medium thick, with a strong contrast between the yellowish flesh side and brownish hair side. The parchment is warped and has many

12. On triodion (liturgical hymnbook), see *ODB*, 3:2118f.

13. The several first lines on fol. 1r are not legible.

14. Cf. *Triodion katanyktikon periechon hapasan ten anekousan auto akolouthian tes Hagias kai Megales Tessarakostes …* (Athens, 1960). The Greek text of triodion is further published at http://analogion/net/glt/. The text in this manuscript differs from the published text and probably represents a local version.

holes, scalloping, and traces of hair. Fols. 1r–v have darkened from exposure and are barely legible.

SCRIPT: One scribe, identified by Dr. Irmgard Hutter and the present author as Michael Papadopoulos, an *anagnostes* (lector) from the theme of Ioannina in Epiros. His script is medium-sized, early archaizing minuscule, almost upright (slight inclination to the right), somewhat stiff (fig. 3). Ink is medium grayish-brown. Papadopoulos also copied a liturgical codex: Oxford, Bodleian Library, MS Cromwell 11 in 1225.[15] The scribe's idiosyncratic letters include enlarged majuscule heart-shaped beta (fig. 3, ln. 2), a narrow closed form of theta with a sharp apex (fig. 3, ln. 2), majuscule lambda with the right stroke descending lower than the left and often ending with a hook (fig. 3, lns. 1 and 5), xi with elongated "energetic" lower stroke (fig. 3, lns. 1 and 5), and phi with an oval body and with a top loop that stretches to the far left of the letter's body (fig. 3, lns. 1 and 13).

DECORATION: The decoration was almost certainly executed by the scribe himself and consists of a few major initials and a simple wavy division bar. The initials and the bar are hollow, executed in the ink of the text and filled

15. I thank Dr. Irmgard Hutter for bringing this manuscript to my attention. On Cromwell 11, see *CBM*, 1:80f., figs. 294–300, cat. no. 48, and *CBM*, 3.1:338f.; Alexander Turyn, *Dated Greek Manuscripts of the Thirteenth and Fourteenth Centuries in the Libraries of Great Britain* (Washington, D.C., 1980), 7–11 and pls. 2 and 98a; Giancarlo Prato, "La produzione libraria in area greco-orientale nel periodo del regno Latino di Costantinopoli (1204–1261)," *Scrittura e civiltà* 5 (1981): 105–47 at 126 and pl. 7, and "Manoscritti greci in Grecia," in *Scritture, libri e testi nelle aree provinciali di Bisanzio: Atti del seminario di Erice (18–25 settembre 1988)*, ed. Guglielmo Cavallo, Giuseppe De Gregorio, and Marilena Maniaci, 2 vols. (Spoleto, 1991), 1:3–24 at 14 and pl. 8; Günter Prinzing, "Spuren einer religiösen Bruderschaft in Epiros um 1225? Zur Deutung der Memorialtexte im Codex Cromwell 11," *Byzantinische Zeitschrift* 101 (2008), 751–71 and pl. 28.

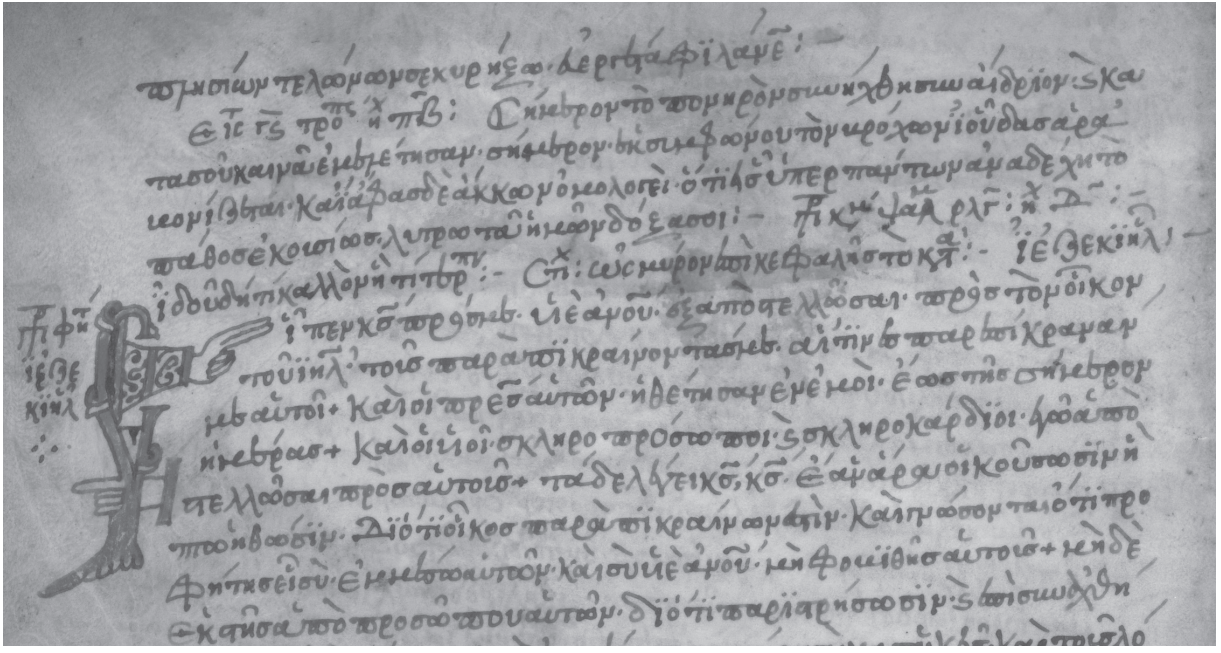

Figure 3.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 18, fol. 5v (detail)
(By permission of Houghton Library, Harvard University)

with orange-red ink. Three epsilon initials (on fols. 5v, 6v, and 10r) incorporate a blessing hand as the middle bar of an epsilon, and the hand on fol. 6v is holding a scroll. In all three initials there is a peculiar detail: a second hand stretches through the base of an epsilon with an index finger pointing in the direction opposite to that of the blessing hand (fig. 3). An almost identical epsilon initial is found in Cromwell 11, also with a blessing hand as the bar of the epsilon and a second hand stretching through the base of the letter and pointing in the opposite direction. Even the pattern on the blessing hand's sleeve is the same in both manuscripts.[16] Minor initials are in the ink of the text and covered with yellowish wash. Titles are also covered with yellowish wash, also liberally used by the scribe Papadopoulos in Cromwell 11. The similarity in decoration between Houghton Gr. 18 and Cromwell 11 strengthens the argument that the two manuscripts were executed by the same scribe, Michael Papadopoulos.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: The fragment is not bound and is kept in a box.

ORIGIN AND PROVENANCE: The identification of this manuscript's scribe as Michael Papadopoulos, who executed Cromwell 11 in Epiros in 1225, suggests Houghton Gr. 18 was executed about the same time and in the same place. In his colophon in Cromwell 11 Papadopoulos stated that he was a son of the priest Georgios from the theme of Ioannina and that he resided in "τῷ δρόγγῳ (a mountainous area) τοῦ Τζερμερνίκου." Alexander Turyn convincingly argued that the scribe probably made a mistake and that the

16. *CBM*, 1:fig. 299.

toponym should be read as "τοῦ Τζεμερνίκου," a district (Τζεμέρνικον or Τζεμέρνικος, now modern Tsumerka) located in the Ioannina region of Epiros where Houghton Gr. 18 was probably executed in the first half of the thirteenth century.[17] The fragment's further history is not known until it was purchased by the Houghton Library in 1940 from Emmanuel Johnidas of Buffalo, NY, with money from the Salisbury Fund.

BIBLIOGRAPHY: Faye and Bond, 234 (attributes fragment to s.xii).

MS Gr. 19

Theodoret of Cyrrhus, *Quaestiones in Octateuchum* and *Quaestiones in libros Regnorum et Paralipomenon*.
Constantinople, s.xvi$^{3/4}$

CONTENTS

1. fols. 1r–123r: **Theodoret of Cyrrhus**, *Quaestiones in Octateuchum*. Title (fol. 1r): Θεοδωρίτου ἐπισκόπου Κύρου περὶ τῶν ἐν τῷ Ὀκτατεύχῳ ζητημάτων καὶ ἀπορίων λύσις. Πρόλογος τῆς βίβλου. Inc. (fol. 1r): Καὶ ἄλλοι φιλομαθεῖς μὲν ἄνδρες ἐπηγγείλαντο … ; Expl. (fol. 123r): … ἤνθησε τῆς οἰκουμένης ἡ σωτηρία. Theodoret of Cyrrhus, *Theodoreti Cyrensis Quaestiones in Octateuchum*, ed. N. Fernández Marcos and A. Sáenz-Badillos, Textos y Estudios "Cardenal Cisneros," 17 (Madrid, 1979), 3–318.
2. fols. 123v–199r: **Theodoret of Cyrrhus**, *Quaestiones in libros Regnorum et Paralipomenon*. Title (fol. 123v): Τοῦ αὐτοῦ εἰς τὴν πρώτην τῶν Βασιλείων. Κεφάλαια ξς'. Inc. (fol. 123v): Ἐπειδὴ τῆς θείας χάριτος ἀπολαύσαντες … ;

17. Turyn, *Dated Greek Manuscripts in … Great Britain*, 9.

Expl. (fol. 199r): … καὶ τῆς ἐπανόδου τῶν αἰχμαλώτων. *PG*, 80:528–858.

228 Fols. 200r–v: blank.

DESCRIPTION: Paper; fols. 200 (three paper fly-leaves at the beginning of the manuscript and three paper fly-leaves at the end, all blank); 205 x 154 mm. (one col.; written surface 185/190 x 120 mm.). Number of lines varies from 22 to 27; interlinear space 7 mm. The manuscript is not ruled. Twenty five quires, collation: $1–25^{8}$. Quires are signed by the scribe in the middle of the bottom margin; most signatures were cropped during binding. There are three kinds of Italian paper with three different watermarks. Paper stock 1 (fols. 1–40, 49–56, and 185–200): "anchor" in a circle with a six-ray star. This watermark has two variants: some have stars with sharp-pointed rays, identical to Harlfinger "ancre" no. 67 (1567), and some have rounded rays, identical to Harlfinger "ancre" no. 34 (Venice, 1565). This paper is thick and ivory-white; chain marks are horizontal, 30 mm. apart; laid marks are vertical, 18 on 20 mm. Paper stock 2 (fols. 41–48 and 57–64): "kneeling angel" and a countermark with a trefoil and letters HS, similar to Sosower, "ange" 11 and 12 (ca. 1569–70). This paper is thin and creamy white; chain marks are horizontal, 30 mm. apart; laid marks are vertical, 20 on 20 mm. Paper stock 3 (fols. 65–184): "bull's head" with a tall cross entwined by a snake (identical watermarks are not found). This paper is medium-thick and creamy-white; chain marks are horizontal, 30 mm. apart; laid marks are vertical, 17 on 20 mm. Fly-leaves have a watermark "crown" (identical watermarks are not found); chain marks are horizontal, 29 mm. apart; laid marks are vertical, 23 on 20 mm.

SCRIPT: Written by Ioannes Malaxos, a lector (ἀναγνώστης) at the *Panagia Chrysopege* (Παναγία Χρυσοπηγή) church in Galata district of Constantinople, who executed several manuscripts over the years 1557–70 (e.g., Mount Athos, Great Lavra, MS E 154, and Strasbourg, Bibliothèque natio-

nale et universitaire, MS Argent. 1903).[18] Malaxos's script is a medium-sized, upright humanistic minuscule of the "baroque style" (fig. 4).[19] Ink is black; titles and initials are written in bright red ink. The hand of Ioannes Malaxos is similar to that of Manuel Malaxos, to whom he was very probably related.[20]

DECORATION: Not decorated. A few division bars are executed in the ink of the text or in bright red ink, and a few slightly pen-ornamented initials are in bright red ink.

COLOPHON: Scribal colophon is on fols. 199r–v; no date, place of execution, or name of the scribe or a commissioner are given: Ἐπληρώθη σὺν Θεῷ ἡ πᾶσα πραγματεία Θεοδωρίτου ἐπισκόπου Κύρου ἡ εἰς τὰ ἄπορα τῆς θε(ίας) γραφῆς, τῆς τε ὀκτατεύχου καὶ τῶν τεσσάρων Βασιλειῶν,

18. The identity of this scribe has been confirmed by Prof. Giuseppe De Gregorio, whom I very much thank for his expertise. On Ioannes Malaxos, see Vogel and Gardhausen, 176; *RGK*, 1:170; Giuseppe De Gregorio, "Studi su copisti greci del tardo Cinquecento I: Ancora Manuel Malaxos," *Römische historische Mitteilungen* 37 (1995): 97–144 at 97–106 and 118–20, and "Studi su copisti greci del tardo Cinquecento II: Ioannes Malaxos e Theodosios Zygomalas," *Römische historische Mitteilungen* 38 (1996): 189–268 at 189–241.

19. On the humanistic "baroque style," see Eleuteri and Canart, 15f. The "baroque style" of humanistic script was employed by many sixteenth-century scribes—for example, Angelos Vergikios, his nephew Petros Vergikios, and Michael Sophianos. In a note enclosed with the manuscript an anonymous author opined that Houghton Gr. 19 "seems to come from the scriptorium of Michael Sophianos in Florence." But Sophianos worked in Padua and Turin, not in Florence, and there is no evidence that this manuscript was produced in Sophianos's circle. Moreover, the identification of the scribe as Ioannes Malaxos places the production of the manuscript in Constantinople, not in Italy.

20. On Manuel Malaxos, see Vogel and Gardthausen, 278; *RGK*, 1:250; Giuseppe De Gregorio, *Il copista greco Manouel Malaxos: Studio biografico e paleografico-codicologico* (Vatican City, 1991), and "Studi su copisti greci del tardo Cinquecento I."

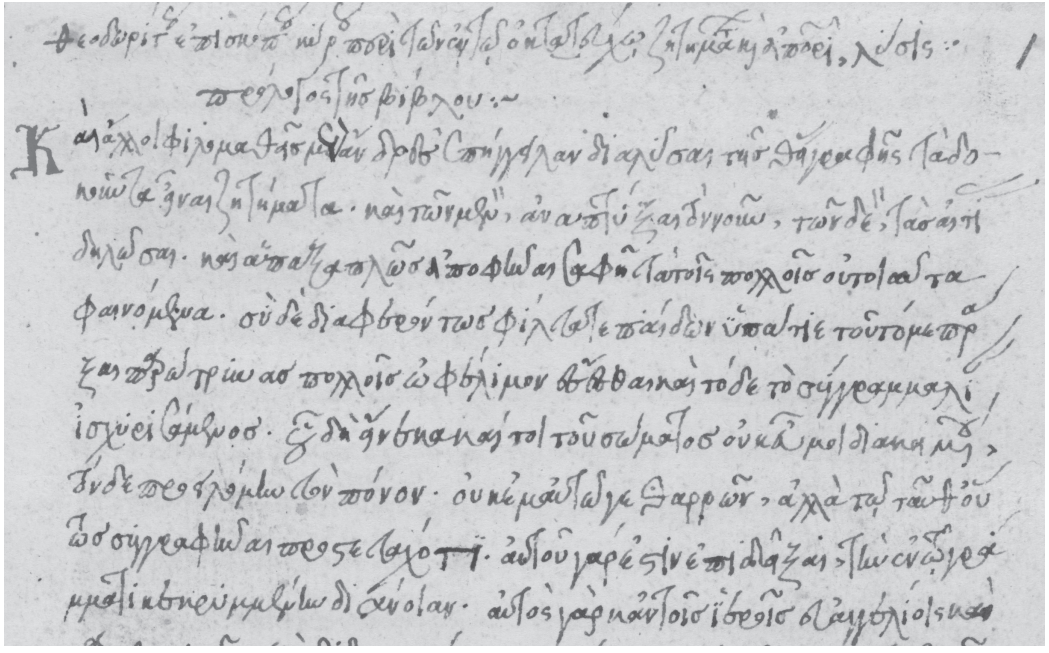

Figure 4.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 19, fol. 1r (detail)
(By permission of Houghton Library, Harvard University)

καὶ τῶν Παραλειπομένων" (The entire treatise of Theodoret, bishop of Cyrrhus, was finished with [the help of] God, [a commentary] on the difficult passages of the divine scripture, of the Octoechos, four [books] of Kingdoms, and Paralipomena). Also, on fol. 199v is a verse in four lines: "Γραφῆς παλαιᾶς τοὺς ἀποκρύφους λόγους, | Κύρου Θεοδώριτος, εἰς φῶς ἐξάγει. | Μεθ' οὕς περ' εὐθὺς καὶ προφητῶν πανσόφως. | Γνώσιν ἐπαφεὶς, καταλαμπρύνει φρέναν" (Theodoret of Cyrrhus elucidates obscure words of ancient writings, and then, most wisely, [the words] of prophets. Delivering knowledge, he enlightens the mind).

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Red morocco leather over pasteboards. Both covers were gilt-stamped with a simple triple-line frame, small corner decorations, and oval centerpiece with the coat of arms of the owner, Baron Ferdinand Hoffmann, dated 1588.

ORIGIN AND PROVENANCE: The manuscript was copied by Ioannes Malaxos, a lector (and probably a monk) at the *Panagia Chrysopege* church in the Galata district of Constantinople. Watermarks attest that the manuscript was copied in the third quarter of the sixteenth century, the period of the scribe's documented activity. As indicated by the coat of arms on both covers, in 1588 the manuscript belonged to Ferdinand Hoffmann (1534–1607), baron of Grünbüchl and Strechau. Hoffmann was a bibliophile, collector, and president of the Privy Council under the Emperor Rudolph II (1552–1612). Hoffmann's descendants gave his library to the Catholic Prince Ferdinand of Dietrichstein. The manuscript was sold in the Dietrichstein sale in 1932 (lot 420) to Imre de Vegh, from whom it was bought by the Harvard College Library in 1947.

BIBLIOGRAPHY: Faye and Bond, 234.

MS Gr. 20

Hesiod, *Works and Days*, with introduction and commen-
232 taries by **John Tzetzes**; *The Shield of Hercules*, with introduction and commentaries by **John Pediasimos**; and *Theogony*, with *scholia vetera*.

Italy, Terra d'Otranto (?), s.xvi$^{1/4}$ (ca. 1520)

CONTENTS

1. fols. 1r–9v: **John Tzetzes**, Introduction to Hesiod, *Works and Days*. Title (fol. 1r): Ἡσιόδου Ἔργα καὶ Ἡμέρ(αι) μετ' ἐξ<ηγ>ήσεως τοῦ ἀδελφοῦ Ἰωάν(νο)υ τοῦ Τζέτζου. Inc. (fol. 1r): Ἐκ τῶν προκλικῶν κρημνογράφων ρημάτων … ; Expl. (fol. 9v): … καὶ μὴ δοκεῖν ἀσθενῆ, καὶ μὴ ὁρᾶν τὰ πρακτέα.[21] Thomas Gaisford, ed., *Poetae minores graeci*, 5 vols. (Leipzig, 1823), 2:10–22.
2. fols. 10r–108v: **Hesiod**, *Works and Days*, with commentaries by **John Tzetzes**. No title. Inc. of Hesiod (fol. 10r): Μοῦσαι Πιερίηθεν ἀοιδῇσι κλείουσαι … ; Inc. of Tzetzes (fol. 10r.): Ὁ νοῦς τοῦ προοιμίου τοιοῦτος· ὦ Μοῦσαι καὶ γνώσεις … ; Expl. of Hesiod (fol. 107v): … ὄρνιθας κρίνων καὶ ὑπερβασίας ἀλεείνων; Expl. of Tzetzes (fol. 108v): … ἡ δὲ χρεία τοῦ ἀνατέλλοντος τοιαύτη ἐστί. Hesiod, *Hesiodi Opera*, ed. Friedrich Solmsen (Oxford, 1970), 49–85; Gaisford, *Poetae minores,* 23–447.
3. fol. 109r: Introduction to Hesiod, *The Shield of Hercules.* Title: Ὑπόθεσις τῆς Ἀσπίδος. Inc.: Τάφιοι στρατεύσαντες ἐπὶ τὰς ἠλεκτρίωνος (sic) βοῦς … ; Expl.: … Ἡσιόδου εἶναι τὸ ποίημα. Hans Flach, ed., *Die Hesiodischen Gedichte* (Berlin, 1874), 68f.
4. fols. 109v–126v: **Hesiod**, *The Shield of Hercules.* Title (fol. 109v): Ἡσιόδου πόνημα περὶ τοῦ ἀσπίδου τοῦ Ἡρακλέους. Inc. (fol. 109r): Ἤ οἵη προλιποῦσα δόμους

21. Text of Tzetzes's introduction in Gr. 20 corresponds to the published text only partially.

… ; Expl. (fol. 126v): … Πυθοῖδε βίῃ σύλασκε δοκεύων. *Hesiodi Opera*, 88–107.

5. fols. 127r–146r: **John Pediasimos**, Commentaries on Hesiod, *The Shield of Hercules.* Title (fol. 127r): Τοῦ ὑπάτου τῶν φιλοσόφων Ἰω(άννου) διακόνου τοῦ Πεδιασίμου σχόλια παραφραστικά**.** Inc. (fol. 127r): Ἡ Ἀλκμήνη φησὶν ἡ μεγάλη καταλιποῦσα τὸν οἶκον … ; Expl. (fol. 146r): … βρότος γὰρ τὸ μετὰ κόνεως αἷμα (the commentaries end at Gaisford, *Poetae minores,* 649, ln. 21). Gaisford, *Poetae minores,* 609–54. 233

Fols. 146v–149v: blank.

Fols. 150r–v: missing.

6. fols. 151r–213v: **Hesiod**, *Theogony*, with commentaries (so-called *scholia vetera*).[22] No title. Inc. of Hesiod (fol. 151r): Μουσάων Ἑλικωνιάδων ἀρχώμεθ᾽ ἀείδειν … ; Inc. of *scholia vetera* (fol. 151r): Μουσάων Ἑλικωνιάδων ἀρχώμεθ᾽ πάσης τῆς ἡμετέρας ποιήσεως ἀρχὴν τὰς Μούσας ποιούμεθα … ; Expl. of Hesiod (fol. 213v): … Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο. Τέλος τῆς Θεογονίας Ἡσιόδου. Expl. of *scholia vetera* (fol. 211v): … εἶτα βαρεῖαι εἰς ἀλλήλας ἐμπίπτουσαι (the *scholia vetera* end at Di Gregorio, *Scholia vetera,* verse 139, ln. 16). Hesiod, *Theogony*, ed. Martin L. West (Oxford, 1966), 111–49; Lambertus Di Gregorio, ed., *Scholia vetera in Hesiodi Theogoniam* (Milan, 1975), 1–123.

PHYSICAL DESCRIPTION: Paper; fols. 213 (fol. 150 is missing; the last folio of the manuscript is blank and unnumbered); 211/214 x 158/161 mm. (one col.; written surface 154/161 x 95/98 mm. on folios without commentaries). The number of lines varies significantly, from 24–26 lines in *Works and Days* to 14–10 in *The Shield of Hercules* and *Theogony*. Fols. 1–149 have faint ruling with drypoint on each verso (sin-

22. Some *scholia* on *Theogony* are ascribed in the manuscript to [Demetrios] Triklinios (see, for example, fols. 183r. and 187v).

gle or double justification lines only); fols. 151–213 are ruled on each verso Leroy P2 20D1n and 20D1n with drypoint on fols. 151–154 and with lead point on fols. 155–213. Twenty seven quires, collation: 1–13^{8} 14^{4} (a binion) 15^{8} 16^{10} (a quinion) 17–18^{8} 19^{8} (-8, without loss of text) 20–27^{8}. Quires are signed in the right lower corner of the first recto of each quire, and scribes I, II, and VI have their own set of signatures. Many signatures were cropped during binding. There are eight different watermarks: five variants of "hat" with countermarks, two variants of "hand" with a five-ray star on top, and one "anchor" in a circle with a six-ray star and a countermark. Three variants of the "hat" watermarks are identical to Harlfinger "chapeau" ("Hut") nos. 42, 66, and 74 (all three are dated 1520). These three watermarks are found in Oxford, Bodleian Library, MS Gr. class. e. 17, which contains commentaries on Hesiod's *Shield of Hercules* by John Pediasimos and was copied in 1520 by Iakobos Baptista Rhitzos of Solento in Terra d'Otranto.[23]

SCRIPT: The manuscript was copied by six scribes, all anonymous. Scribe I (fig. 5) copied fols. 1r–108v, 127r–135r (lns. 1–14), 139 (lns. 5–7), and 183r–213v, ink is medium brown; scribe II, fols. 109r–126v, ink medium brown; scribe III, fols. 135, ln. 15–139r (lns. 1–3), ink medium grayish-brown; scribe IV, fols. 139, ln. 8–142v, lns. 1–4, ink light grayish-brown; scribe V, fols. 142v, ln. 5–146r, ink medium brown; and scribe VI (fig. 6), fols. 151r–182v, ink dark brown for the text and medium brown for the commentaries. Two small initials and words "τέλος" on fol. 108v (scribe I) were writ-

23. On Iakobos Baptista Rhitzos, see Vogel and Gardthausen, 152; Nigel G. Wilson, *Mediaeval Greek Bookhands: Examples Selected from Greek Manuscripts in Oxford Libraries*, 2 vols. (Cambridge, Mass., 1973; repr. as one vol., 1995), cat. no. 85; Dieter Harlfinger, "Zu griechischen Kopisten und Schriftstilen des 15. und 16. Jahrhunderts," *PGB*, 327–62 at 331 and figs. 3 and 4; *RGK*, 1:145.

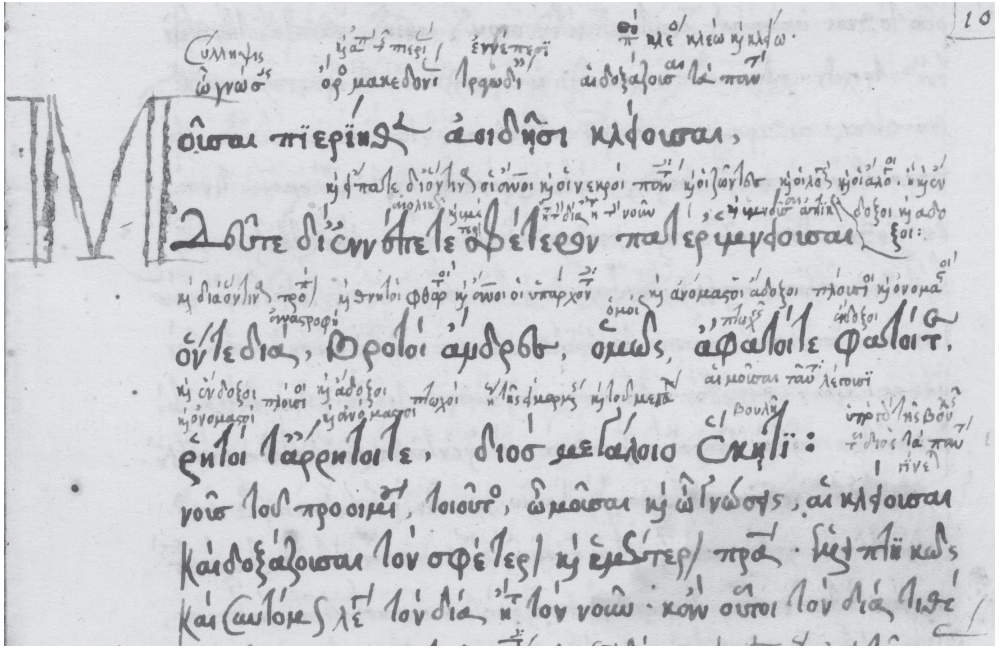

Figure 5.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 20, fol. 10r (detail)
(By permission of Houghton Library, Harvard University)

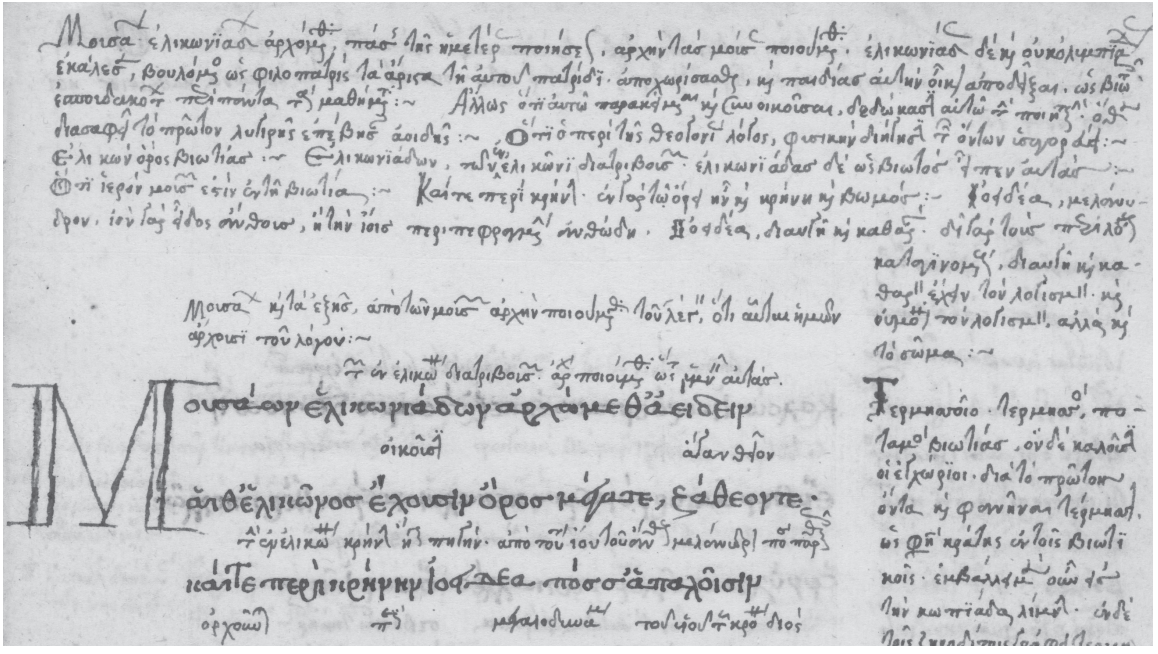

Figure 6.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 20, fol. 151r (detail)
(By permission of Houghton Library, Harvard University)

ten in pale red ink. Fol. 108v is the only place where red ink was employed. All scribes display upright scholarly cursive script, narrow and angular (scribes I–V) and rounded (scribe VI). Scribes III, IV, and V were apparently apprentices or students who imitated scribe I's handwriting.

DECORATION: The manuscript is not decorated. A few initials are slightly pen-ornamented. There are small crude drawings on fols. 67r (a wagon and a plough) and 198v (a wheel and a circle).

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: There are extensive interlinear scribal glosses throughout the manuscript, in addition to its commentaries. The commentaries intersperse Hesiod's *Works and Days* and *The Shield of Hercules*. The commentaries on *Theogony* are in the margins. The glosses and the commentaries were executed by the scribes themselves. Fol. 1 was restored around the margins by the sixteenth-century owner of the manuscript, Joannes Baptista Rota, who executed the title on the top margin and wrote his name on the bottom margin of fol. 1r in light chestnut-brown ink. He also foliated the manuscript and wrote "finis" at the end of *Theogony* on fol. 213v.

BINDING: The manuscript was probably bound by the sixteenth-century owner, Joannes Baptista Rota. The binding is limp goat-skin parchment folio of natural yellowish color. Such bindings were common in sixteenth-century Italy. The manuscript is sewn at three stations. Endbands are bicolor, green and white.

ORIGIN AND PROVENANCE: Watermarks attest that the manuscript was copied in the first quarter of the sixteenth century (probably ca. 1520), most likely in Italy and possibly in Terra d'Otranto, where Bodleian Gr. class. e. 17

with similar content and identical watermarks was produced. Houghton Gr. 20 was probably produced in a scholarly circle by several scribe-teachers and their students. In the second half of the sixteenth century the manuscript belonged to Joannis Baptista Rota, whose signature is in the bottom margin of fol. 1r and whose short notes are dispersed throughout the manuscript.[24] The further history of the manuscript is not known. In 1942 it was bought for the Harvard College Library from William H. Schab with money from the Constantius Fund bequeathed by Evangelinus Apostolides Sophocles, Harvard's tutor and professor of Greek (1842–83).

BIBLIOGRAPHY: Faye and Bond, 234.

MS Gr. 22

Four Gospels, with commentaries (fragment) [Aland 2607]
s.xiii$^{4/4}$

CONTENTS

Main text:

Fols. 1r–47v: Four Gospels, with commentaries (fragment). Inc. mut. (fol. 1r): //Καὶ διαπεράσαντες ἦλθον ἐπὶ τὴν γῆν εἰς Γεννησαρέτ … (Matthew 14:34); Expl. mut. (fol. 47v): … δοξάζοντες καὶ αἰνοῦντες τὸν Θεὸν// (Luke 2:20). Lacunae between fols. 2v and 3r: Expl. mut: … καὶ ἰάθη ἡ θυγάτηρ αὐτῆς ἀπὸ τῆς ὥρας ἐκείνης// (Matthew 15:28); Inc. mut.: //Ἀπὸ δὲ ἕκτης ὥρας σκότος ἐγένετο/ … (Matthew 27:45); between fols. 11v and 12r: Expl. mut: … καὶ τότε νηστεύσουσιν ἐν ἐκείνῃ τῇ ἡμέρᾳ// (Mark 2:20); Inc. mut.: //ἐποίει ἦλθον πρὸς αὐτόν. … (Mark

24. The internal library file refers to Joannis Baptista Rota as "a famous 16th c. Paduan scholar."

3:8); between fols. 18v and 19r: Expl. mut: … καὶ ἡδέως αὐτοῦ ἤκουεν// (Mark 6:20); Inc. mut.: //χείλεσίν με τιμᾷ, ἡ δὲ καρδία αὐτῶν … (Mark 7:6); between fols. 23v and 24r: Expl. mut: … τί ἐστιν τὸ ἐκ νεκρῶν ἀναστῆναι// (Mark 9:10); Inc. mut.: //καὶ εἰσελθόντα αὐτὸν εἰς οἶκον … (Mark 9:28); and between fols. 39v and 40r: Expl. mut: … ἀλλ᾽ ἵνα πληρωθῶσιν αἱ γραφαί// (Mark 14:49); Inc.: Ἐπειδήπερ πολλοὶ ἐπεχείρησαν … (Luke 1:1). *NTG*, 40–157. 239

Commentaries (unidentified):

Inc. mut. (fol. 1r): //ὕδασι πολλοῖς. ἀνακτέον δὲ τὸν λόγον … ; Expl. mut. (fol. 47v): … οἱ ποιμένες ἰδόντες τὸ βρέφος, διελάλησαν καὶ τοῖς ἄλλοις//.

PHYSICAL DESCRIPTION: Parchment (fols. 3–4, 7, 10–12, 17–18, 23–25, 30–33, 38–41, 46–47) and oriental paper (fols. 1–2, 5–6, 8–9, 13–16, 19–22, 26–29, 34–37, 42–45), total fols. 47; 303/310 x 227/230 mm. (parchment) and 295 x 225 (paper); one col.; written surface 240 x 170/172 mm. (parchment) and 237/240 x 165/170 mm. (paper). The number of lines varies from 36 to 40. Ruled Leroy V 20C1. The ruling system is unique: 2112.2221.[25] Eight quires, collation: 1^8 (-1, 2, 3, 6, 7, 8, with loss of text) 2^8 3^8 (-2, 3, 4, 5, 6, 7, 8, with loss of text)[26] 4^8 (-1, with loss of text) 5^8 (-1, 2, 8, with loss of text) 6–8^8. Quire composition: two paper bifolia inserted into two parchment bifolia. Quires are signed by the scribe in the upper right corner of the first recto and in the lower left corner of the last verso of a quire; in addition, there are three crosslets in the middle of the top margin on the first

25. This system was not registered by Leroy; I have codified it according to Leroy's method.

26. The first folio of this quire was misplaced and inserted into the second quire (numbered 7). This folio contains Mark 1:1–1:6 and should be placed before fol. 11r.

recto of each quire. The first signature, ι' (10), is on fol. 7r, the first folio of the third quire. Therefore, the first seven
240 quires are missing. Parchment (goat skin) of poor quality, thick to medium thick, and has a strong contrast between flesh (yellowish) and hair (brownish) sides. There are many holes, scalloping, and traces of hair. Oriental paper is thick and fuzzy, brownish; ink has penetrated the paper. There are no watermarks; chain marks 45 mm. apart, laid marks 13 on 20 mm. The fragment is in fragile condition.

SCRIPT: One scribe, anonymous. His script is archaizing minuscule for the text of the Gospels and small-sized cursive script for the commentaries (fig. 7). Both scripts lean to the right. The archaizing script is somewhat stiff and was common in the last quarter of the thirteenth century. Ink is dark brown for the main text and medium to light brown for the commentaries. Initials are in pale brick-red ink.

DECORATION: None.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: The fragment is not bound and is kept in a box.

ORIGIN AND PROVENANCE: The fragment can be attributed to the last quarter of the thirteenth century on the basis of paleographical features. Oriental paper was frequently used in this period. An unusual codicological feature of this fragment is the composition of its quires, which are quaternions with two paper bifolia inserted into two parchment bifolia. In Greek manuscripts quires that combine parchment and paper are relatively rare and indicate a western influence. According to Jean Irigoin, Greek manuscripts with quires composed of mixed support material were executed either in southern Italy or in the regions of Byzantium with strong

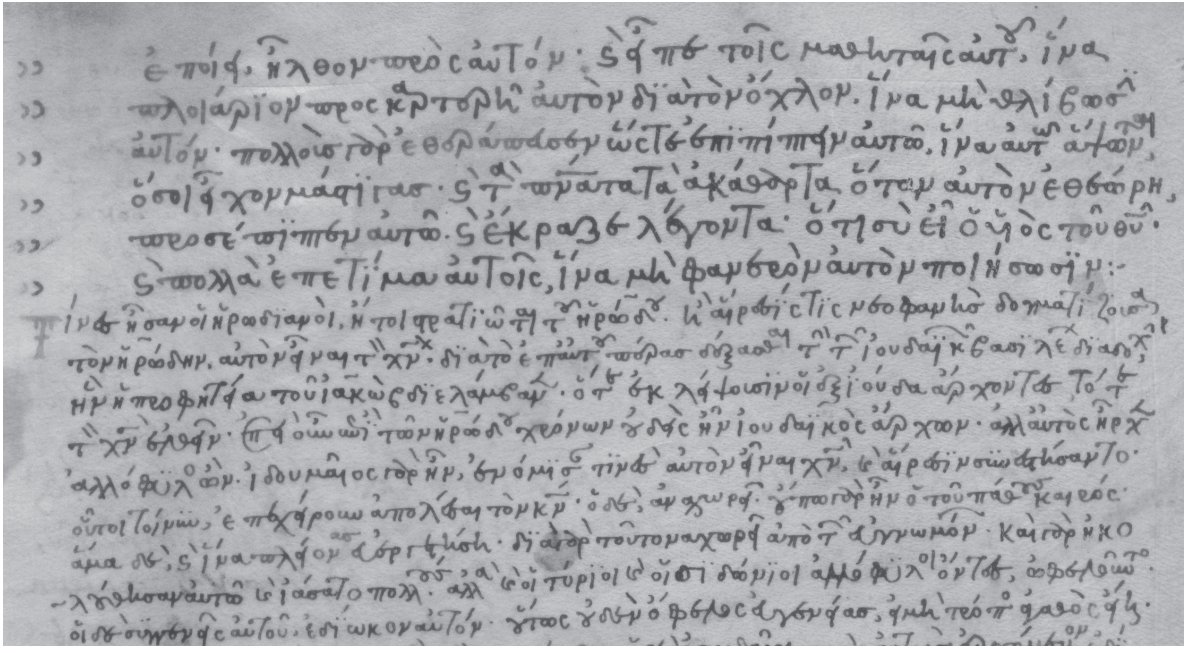

Figure 7.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 22, fol. 12r (detail)
(By permission of Houghton Library, Harvard University)

occidental ties like the Ionian Islands and Crete.[27] The poor quality of the parchment, lack of refined calligraphy of the capital, and lack of decoration suggest a provincial monastery as the place of production of this manuscript. Because the fragment does not display any features of manuscripts produced in Italy it was probably executed in a region of Byzantium with strong western influence. The whereabouts of this manuscript in the post-Byzantine period is not known. It was presented to the Harvard College Library in 1956 by Adrienne Minassian.

BIBLIOGRAPHY: Faye and Bond, 234.

MS Gr. 25

Lectionary of the Gospels [Aland *l* 1958]
Northern Greece (?), s.xi[1]

CONTENTS

1. fols. 1r–34v: John, daily readings.
2. fols. 34v–52v: Matthew, Saturday and Sunday readings.
3. fols. 53r–71v: Luke, Saturday and Sunday readings.
4. fols. 71v–74v: Vigils (Παννυχίδες).
5. fols. 75r–102v: Lent (Νηστεῖαι) and Holy Week (Ἡ ἁγία καὶ μεγάλη ἑβδομάς).
6. fols. 102v–119r: Passions (Πάθη).

27. Jean Irigoin, "Typologie et description codicologique des manuscrits de papier," in *Paleografia e codicologia greca: Atti del II Colloquio internazionale (Berlino-Wolfenbüttel, 17–21 ottobre 1983)*, ed. Dieter Harlfinger and Giancarlo Prato (Alexandria, 1991), 275–303 at 289–91, and "Les Cahiers des manuscrits grecs," in *Recherches de codicologie comparée: La Composition du codex au Moyen Âge, en Orient et en Occident*, ed. Philippe Hoffmann (Paris, 1998), 1–19 at 11–13. See also Maria Luisa Agati, *Il libro manoscritto: Introduzione alla codicologia,* Studia archaeologica, 124 (Rome, 2004), 176.

7. fols. 119r–128r: Hours (Ὧραι).
Fol. 128v: originally blank; full-page miniature (later forgery; see DECORATION)
8. fols. 129r–177v: The Menologion. Lacuna between fols. 136v and 137r: text of the Menologion for September 21–30 is missing.
9. fols. 177v–179v: Ἀναγινωσκόμενα.
10. fols. 179v–183r: Morning Resurrection readings (Εωθινά).

PHYSICAL DESCRIPTION: Parchment, fols. 183; 245 x 190 mm., no fly-leaves; two cols., written surface 190 x 135/140 [60 + 20 + 55/60] mm. Written in 24 lines. Ruled Leroy 22C2 (ruling system Leroy 6). Twenty-three quires, collation: $1–17^{8}$ 18^{8} (-1, with loss of text) $19–23^{8}$. Quires signed by the scribe in the lower left corner of the first recto and in the lower right corner of the last verso of each quire; some signatures were cropped during binding. The parchment is of mediocre quality, thick to medium thick, with a strong contrast between flesh (yellowish) and hair (brownish) sides, some scalloping and carefully patched holes, several stitches, and visible hair follicles.

SCRIPT: One scribe, anonymous. His script is medium-sized, professional, calligraphic minuscule, early *Perlschrift* (fig. 8). Ink is medium brown. Initials, titles, marginal apparatus, and ekphonetic notation are in magenta ink. Majuscule kappa often consists of two parts. Xi is small and neat. Tachygraphic abbreviations for καί are enlarged. Upper and lower strokes are reduced. Similar script is found, for example, in London, British Library, Add. MS 36751 copied in 1008 by Theophanes, a monk and priest of the Iveron monastery on Mount Athos.[28] Theophanes copied numerous manuscripts between 1004 and 1023.

28. On Add. 36751 and the scribe Theophanes, see Vogel and Gardthausen, 144; Kirsopp and Silva Lake, *Dated Greek Minuscule Manuscripts to*

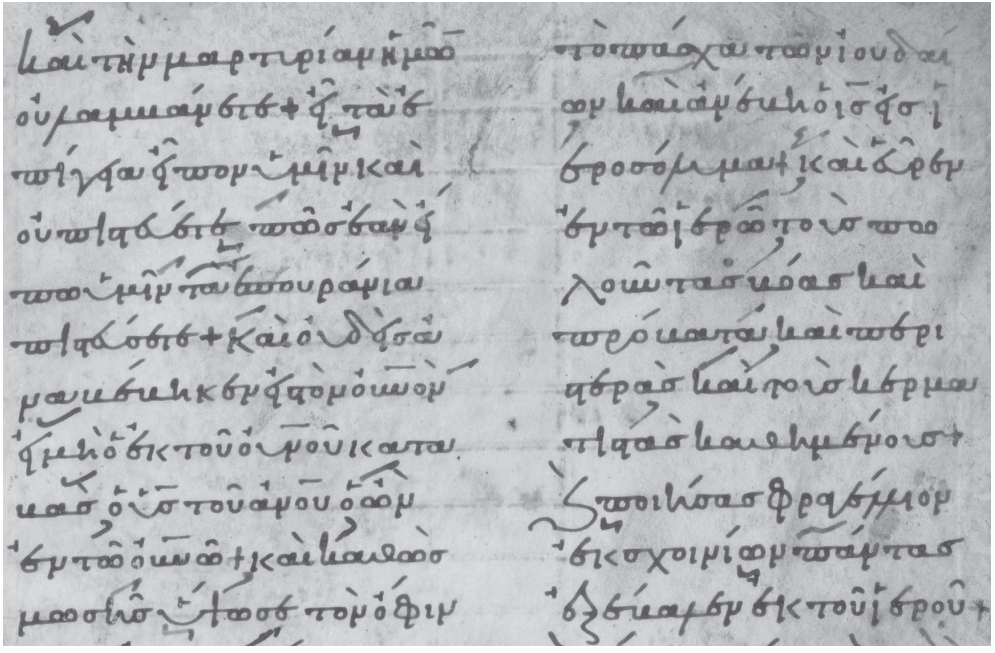

Figure 8.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 25, fol. 5r (detail)
(By permission of Houghton Library, Harvard Universtiy)

Fols. 1r–v and 183r were executed by a thirteenth-century scribe, a *megas skeuophylax* and *chartophylax* of Thessalonike. The ink of these folios is dark brown, and the script is archaizing minuscule.

DECORATION: The original decoration consists of small rectangular headpieces with simple (mostly fretsaw and interlace) ornaments and slightly pen-ornamented major initials. Both the headpieces and initials were probably executed by the scribe himself, either in the ink of the text with gold paint or in magenta ink with an occasional use of pale green color. The scribe also used pale yellow wash to indicate the beginning of chapters. The gold and ink headpiece and epsilon initial on fol. 1r were executed by the scribe who restored the manuscript in the thirteenth century. On fol. 128r there are some crude drawings and scribbling by a later hand in black ink.

At some time during the 1920s or 1930s the manuscript was embellished with numerous miniatures in the workshop of Demetrios Pelekasis in Greece. Some miniatures were painted over erased original text. Pelekasis and his associates were notorious forgers who added miniatures to ancient manuscripts in order to increase their market value.[29]

COLOPHON: None.

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the Year 1200, 10 vols. (Boston, 1934), 2:14 and pls. 121–23; *RGK*, 1:136; N.F. Kavrus, "Rukopisi iverskogo pistsa Feofana (nachalo XI veka)," *Vizantiiskii Vremennik* 50 (1989): 166–70.

29. On this subject, see Gary Vikan, "A Group of Forged Byzantine Miniatures," *Aachener Kunstblätter* 48 (1978–79): 53–70. Vikan cited Houghton Gr. 25 as an example of Pelekasis's forgery (ibid., 61, 67, and figs. 19, 30, and 32). Also, see the description made by Bissera Pentcheva of Stanford University of this manuscript's miniatures and their models in the internal file for the manuscript.

MARGINALIA/GLOSSING/NOTES: On fol. 183r there is a monocondylion, which was written in dark brown ink by the thirteenth-century scribe who restored the manuscript and copied fols. 1r–v and 183r. The monocondylion reads: "Ὁ μέγας σκευοφύλαξ τ(ῆς) ἁγιωτ(ά)τ(ης) μ(ητ)ρ(οπό)λ(εως) Θε(σσα)λ(ονί)κ(ης) κ(αὶ) χαρτοφύλαξ" (*Megas skeuophylax* and *chartophylax* of the holiest metropolis of Thessalonike).[30]

In the first half of the fourteenth century several notes were written in black ink on fol. 183v, indicating a marriage (1324), the births of sons (1333 and 1341) and daughters (1336 and 1345), and the death of a certain Anna (1335). A short prayer is added under these notes, both of which were probably made by a priest who owned the manuscript. On fol. 183r, above and to the right of the monocondylion is the name Χαρίτ(ων) (Chariton) in black ink. Because the monocondylion was written in brown ink, the name Chariton is certainly not the name of the person who wrote the monocondylion, but Chariton may be the name of the priest who wrote notes on fol. 183v.

A note written by a modern hand in violet ink under the monocondylion described above is found on fol. 183r. The note is partially erased (probably to conceal a previous ownership) and is illegible.

BINDING: Frayed green silk cloth over older red velvet cloth covers thin wooden boards. Two metal clasps are attached to the front board, and one metal fastener with a leather strap is attached to the back board; the second (lower) fas-

30. I thank Charalambos Dendrinos for helping to decipher this monocondylion. *Megas skeuophylax* was "a cleric, usually a priest, appointed to look after the sacred valuables and liturgical vessels of a church" and "played an important part in liturgical ceremonial"; see *ODB*, 3:1909f. This position was sometimes combined with that of *chartophylax (*a notary or a secretary); see *ODB*, 1:415f.

tener is missing. The cover is in fragile condition. There are paper pastedowns on both covers. The manuscript is sewn at five stations.

ORIGIN AND PROVENANCE: The early *Perlschrift* writing style indicates that the lectionary was probably executed in the first half of the eleventh century, most likely in a provincial scriptorium. This scriptorium might have been in Thessalonike or adjacent territory in northern Greece; certainly the manuscript was in Thessalonike in the thirteenth century when it was restored and where fols. 1 and 183 were added to replace the lost or worn beginning and end of the text. The owner and restorer, a *megas skeuophylax* and *chartophylax,* indicated the name of the city and his ranks in a monocondylion (see above).

In the first half of the fourteenth century the lectionary belonged to a priest (possibly Chariton) who wrote several notes on fol. 183v (see above). The further history of the manuscript is not known until the twentieth century, when the lectionary came into the possession of Adriana R. Salem (on the back of the front cover is her small round pink label: "ex libris a.r.s."). The manuscript was given to Harvard College Library in 1955 by Mr. and Mrs. Ward M. Canaday.

BIBLIOGRAPHY: Faye and Bond, 234; David Sandler Berkowitz, *In Remembrance of Creation: Evolution of Art and Scholarship in the Medieval and Renaissance Bible* (Waltham, Mass., 1968), 27, cat. no. 44; Gary Vikan, "A Group of Forged Byzantine Miniatures," *Aachener Kunstblätter* 48 (1978–79): 53–70 at 61, 67, and figs. 19, 30 and 32.

Nadezhda Kavrus-Hoffmann

MS Gr. 27

Sticherarion[31]

248 Greece, Chios (?), s.xiv[1]

CONTENTS

Main text:

1. fols. 1r–168r: Menaion. Title (fol. 1r): Ἀρχὴ σὺν Θ(ε)ῷ Στιχεράριον περιέχον ἅπασαν τὴν ἀκολουθίαν …. Inc. (fol. 1r): Ἐπέστη ἡ εἴσοδος τοῦ ἐννιαυτοῦ (sic) … ; Expl. (fol. 168r): … σωτηρία ἡμῶν.

Fol. 168v: blank.

2. fols. 169r–250r: Triodion and Pentekostarion. Title (fol. 169r): Ἀρχὴ σὺν Θ(ε)ῷ ἡ τεσαρακοστῆ (sic) …. Inc. (fol. 169r): Μὴ προσευξώμεθα φαρισαικῶς ἀδελφοὶ … ; Expl. (fol. 250r): … τὸ κράτος τῆς ἀγαθότητός σου Κ(ύρι)ε.
3. fols. 250r–278v: Oktoechos. Title (fol. 250r): Στιχηρὰ ἀναστάσιμα τῷ σαββάτῳ. Inc. (fol. 250r): Εὐφράνθηται (sic) οὐρανοὶ σαλπήσατε (sic) … ; Expl. (fol. 278v): … εἰς τὸ σωθῆναι τὰς ψυχὰς ἡμῶν.

C. Høeg, H.J.W. Tillyard, and E. Wellesz, eds., *Sticherarium (Vindob. Theol. Gr. 181)* (Copenhagen, 1935).

Fly-leaves:

1. fol. Ir–v: Unidentified text (not in *TLG*). Inc. mut.: <μά?>//λιστα τὸ κάλλος ἐμφαίνεται … ; Expl. mut.: … μίαν ἐμφαίνει//. It is probably a commentary on the Septuagint, because on ln. 11 is a citation from Baruch 4:26: "οἱ τρυφεροί μου ἐπορεύθησαν ὁδοὺς τραχείας."
2. fols. 279r–v: Excerpts from juridical texts: fol. 279r, lns. 1–2: **Basilica**, *Basilica,* small mutilated fragment: //αὐτῆς

31. Sticherarion is a liturgical book with musical notation, consisting of *stichera* (verses or hymns) that were sung during morning and evening services. *Stichera* are taken from other liturgical books: menaion, triodion, pentecostarion, and oktoechos. See a more detailed description in *ODB*, 3:1956.

δοθεῖσαν συνεισενεγκεῖν τοῖς ἀδελφοῖς αὐτῆς τοῖς μείνασι τοῦ πατρὸς ὑπεξουσίοις (bk. 41, title 7, chap. 22, ln. 7);[32] fol. 279r, lns. 3–17: **Prochiron**, *Prochiron Actum* (fragment). Inc.: Οἱ αὐτεξούσιοι παῖδες ἐκεῖνα συνεισφέρουσι τοῖς ἀδελφοῖς … ; Expl.: τὴν γὰρ καθαρὰν οὐσίαν ἑαυτῶν συνεισφέρουσι (title 30, sec. 26);[33] fols. 279r, ln. 18–279v: **Flavius Justinianus Imperator**, *Novellae* (excerpts). Inc. (fol. 279r, ln. 18): Κἀκεῖνο δὲ καλῶς ἔχειν ᾠήθημεν … (p. 132, ln. 23); Expl. mut. (fol. 279v): … δεδώκαμεν ταῖς γυναιξὶν αἵρεσιν καὶ συνεστῶτος// (p. 476, ln. 19).[34] 249

Pastedowns:
Unidentified martyrological text, mutilated (not in *TLG*).

PHYSICAL DESCRIPTION: *Main text:* Parchment, fols. 278; two parchment fly-leaves, one each at front and rear numbered "I" and "279." Fly-leaves belonged to two different manuscripts; both probably copied in the second half of the tenth century. Front and back cover parchment pastedowns were taken from an eleventh-century manuscript. Modern foliation was made in pencil in the upper right corners of fols. I and 1 and in the lower left corners of fols. 2–279; 260/265 x 200/207 mm.; one col., written surface: scribe I, 215/218 x 148/150 mm.; scribe II, 201/203 x 152/155 mm.; scribe III, 205/207 x 150/152 mm. The number of lines and interlinear space vary: 21 and 11 mm. (scribe I), 19 and 11 mm. (scribe II), and 21 and 10 mm. (scribe III). The ruling pattern is the same throughout the manuscript: 20C1; sharp ruling instrument left deep impressions. The ruling

32. Published in H.J. Scheltema and N. van der Wal, *Basilicorum libri LX: Series A*, 8 vols., Scripta Universitatis Groninganae (Groningen, 1955–88).

33. Published in Panagiotis Ioannou Zepos and Ioannus D. Zepos, eds., *Prochiron auctum,* Jus graecoromanum, 7 (Athens, 1931), 9–361.

34. Published in W. Kroll and R. Schöll, *Corpus iuris civilis*, 3 vols. (Berlin, 1895; repr. 1968), 3:1–795.

system is Leroy 1. Thirty-five quires, collation: 1–30[8] 31[8] (-6, with loss of text) 32[8] (-3, with loss of text) 33–35 [8]. The quires
250 are signed by the scribe in the lower right corner of the first recto of each quire; some signatures were cropped during binding. The parchment (goat skin) is of poor quality, thick and medium-thick, yellowish (flesh side) and brownish (hair side), darkened, warped, and with numerous hair traces and a few holes.

First fly-leaf (fol. Ir–v): Parchment, fol. 1; one col., written surface 213 x 137 mm.; written in 33 lines, interlinear space 7 mm.; ruling pattern Leroy 20C1. Pricking is unusual—elongated slits (up to 2 mm.). The parchment is of average quality, thick, yellowish; a narrow rusty stain runs vertically through the middle of the folio.

Second fly-leaf (fol. 279r–v): Parchment, fol. 1; one col., written surface 207/209 x 130/135 mm.; written in 30 lines, interlinear space 7; ruling pattern Leroy 34C1. The parchment is of good quality, medium-thin, and creamy-white. The folio is mutilated at the outer margin with small loss of text.

Pastedowns: Parchment, fols. 2; two cols., length of the written surface is 221/224 mm., width of a column is 60/63 mm. with an intercolumnear space 24 mm. (second column is only partially visible); written in 29 lines, interlinear space 7 mm.; ruling pattern 20C2. The parchment is brownish (darkened with exposure).

SCRIPT: *Main text:* The manuscript is written by three scribes: scribe I, fols. 1r–120v; scribe II (fig. 9), fols. 121r–200r, ln. 6; scribe III, fols. 200r, ln. 7–278v. According to the colophon the third scribe's name is Theodosios, an *anagnostes* (reader or lector, a minor cleric). All three scribes employed small, vertical, rounded minuscule script similar to archaizing scripts of the thirteenth and the first half of the fourteenth centuries. Letters zeta, theta, xi, and phi are somewhat enlarged. Strokes of most letters are reduced, and there are no accents or breathings as was customary

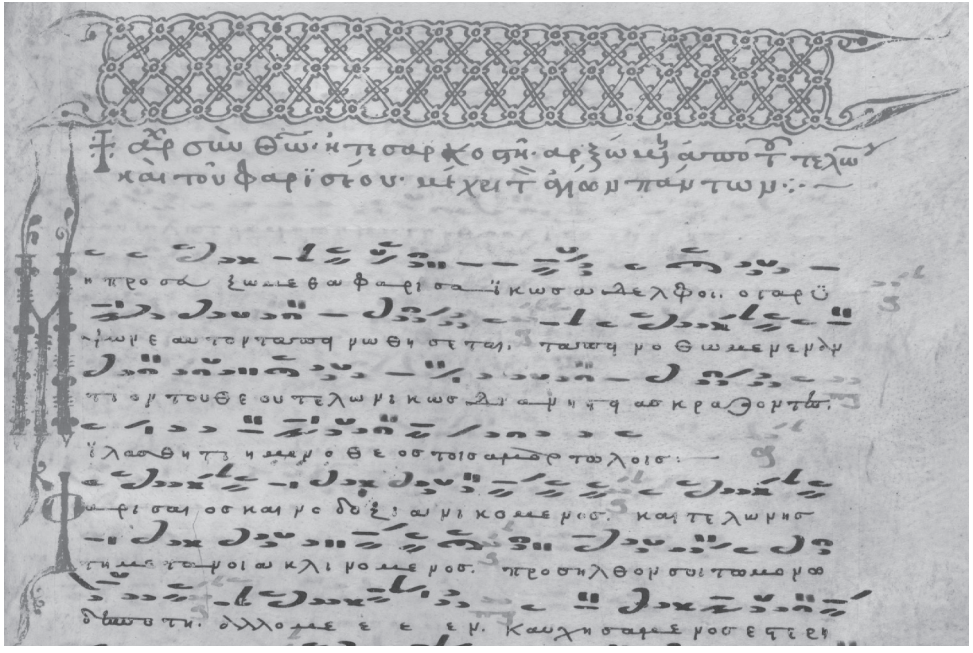

Figure 9.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 27, fol. 169r (detail)
(By permission of Houghton Library, Harvard University)

in manuscripts with a musical notation; diaeresis is regularly used above iota and upsilon. Scribe I used medium and dark brown ink, scribe II used dark brown, and scribe III used light brown and medium brown. All three scribes used a thin pen. Similar scripts are found in Mount Sinai, Monastery of St. Catherine, MSS gr. 1256 (copied in 1309) and gr. 1221 (copied in 1321); and Milan, Biblioteca Ambrosiana, A 139 sup. (copied in 1341).[35]

First fly-leaf (fol. Ir–v): One scribe, anonymous (fig. 10); the script is small-sized, tenth-century (probably third quarter) cursive with inclination to the right; ink is light chestnut-brown; the pen is thin. Some majuscule letters were inserted into the minuscule: beta, epsilon, eta, kappa, and lambda; ligature epsilon-pi does not form an apex; rho is occasionally connected with following vowel.

Second fly-leaf (fol. 279r–v): One scribe, anonymous (fig. 11). The script is small-sized, tenth-century (probably third quarter) cursive with inclination to the right; ink is light chestnut-brown; the pen is thin. Some majuscule letters were inserted into minuscule: alpha, delta, epsilon, eta, kappa, lambda, pi, and lunate sigma; ligature epsilon-pi does not form an apex; rho is occasionally connected with following vowel. The script is similar to that of the first fly-leaf but not identical. The leaves were probably taken from different manuscripts, since there is no apparent connection between the contents and codicological features differ.

Pastedowns: One scribe, anonymous. The script is early *Perlschrift*—medium-sized, rounded, with inclination to the right, most likely of the first half of the eleventh century.

35. On Sinai gr. 1221 and 1256, see Vladimir N. Beneshevich, ed., *Pamiatniki Sinaia, arkheologicheskie i paleograficheskie. Vyp. 2: 46 snimkov iz grecheskikh sinaiskikh rukopisei* (St. Petersburg, 1912), pls. 64 and 72; on Ambrosiana A 139 sup., see Alexander Turyn, *Dated Greek Manuscripts of the Thirteenth and Fourteenth Centuries in the Libraries of Italy*, 2 vols. (Urbana, Ill., 1972), 1:194f. and 2:pl. 158.

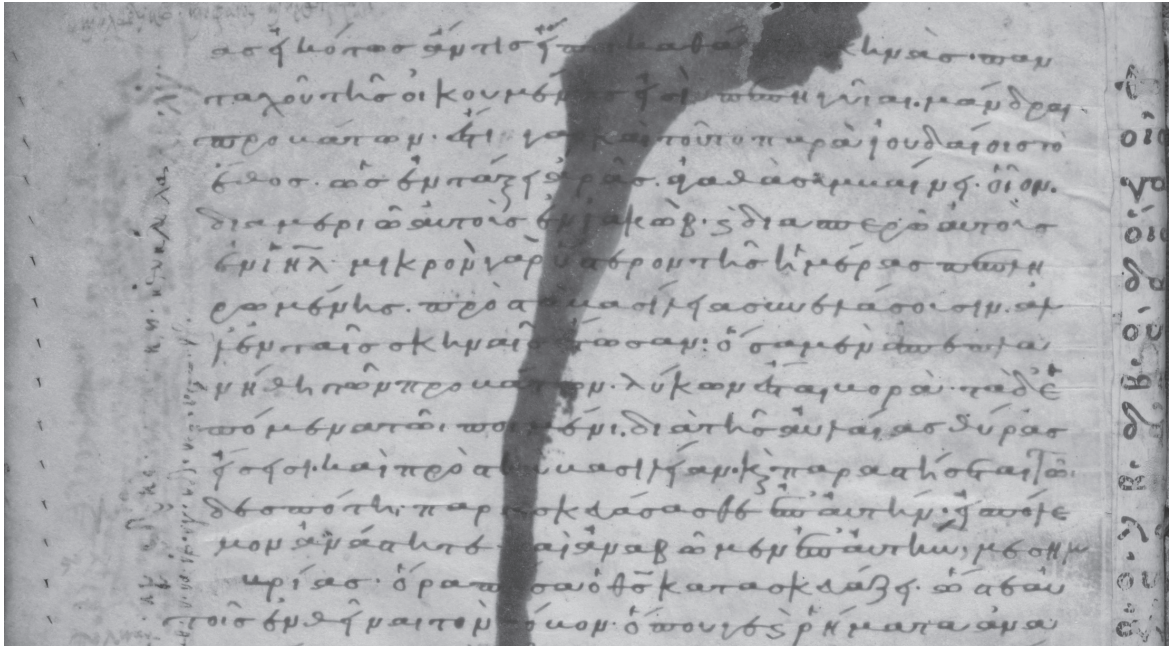

Figure 10.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 27, fol. Iv (detail)
(By permission of Houghton Library, Harvard University)

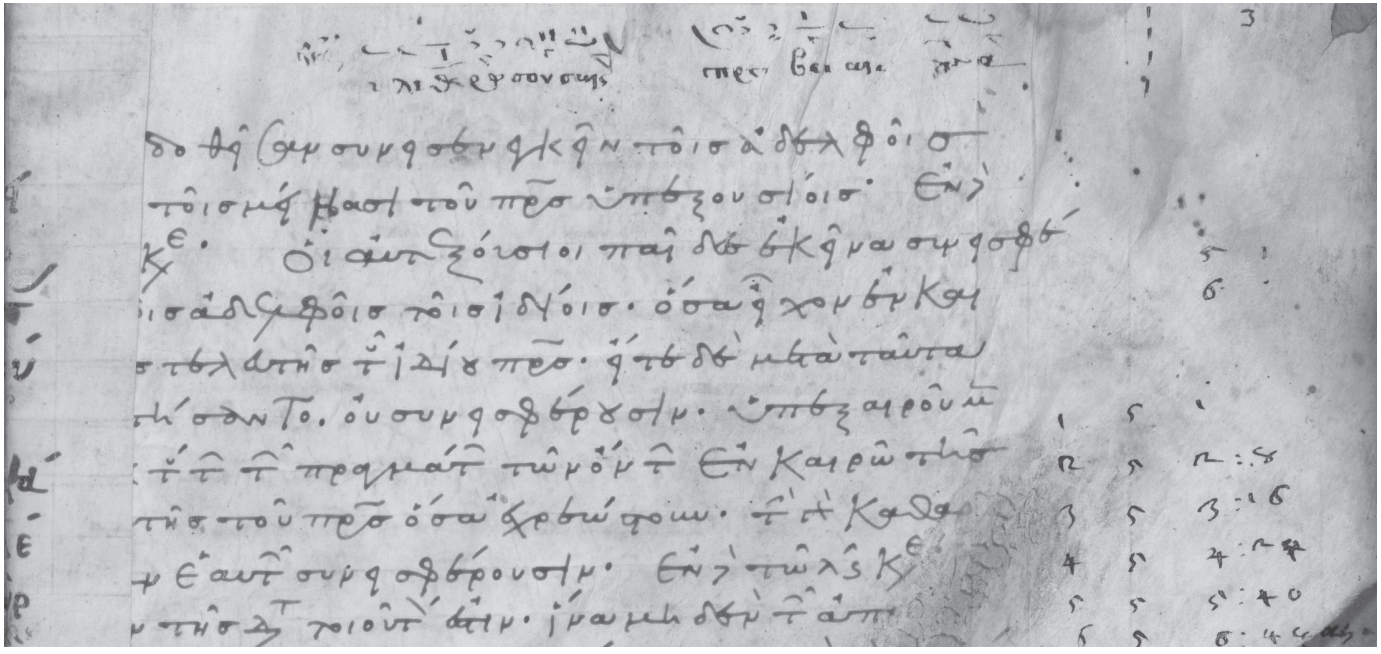

Figure 11.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 27, fol. 279r (detail)
(By permission of Houghton Library, Harvard University)

Upper and lower strokes are reduced. Zetas in the shape of a numeral "3" and majuscule lambdas are slightly enlarged. Ink is dark brown, and pen is medium thick.

MUSICAL NOTATION: The sticherarion has interlinear musical notation of the middle Byzantine ("round") type.[36] No names of composers are mentioned.

DECORATION: There are two rectangular headpieces (on fol. 1r and fol. 169r) with interlace and fretsaw ornaments (fig. 9), several simple division bars, and pen-ornamented initials. The headpieces, division bars, and initials are executed in bright red ink, most likely by the scribes themselves. There is no decoration on fly-leaves and pastedowns.

COLOPHON: The original colophon, written by scribe III in now faded, barely legible ink and hitherto unnoticed by previous scholars, appears in the bottom margin of fol. 278v: "χείρ ἡ γράψασ(α) Θ(εο)δ(ο)σ(ίου) τοῦ ἀναγνώστου τοῦ ἐκ τ(ῆς) Χίου" (the writing hand of Theodosios, *anagnostes* from Chios). This colophon was copied in bright red ink by a fifteenth-century owner of the manuscript, Anastasios Rhystes, in the bottom margin of fol. 276v: "χὴρ (sic!) ἡ γράψασα Θεοδοσίου ἀναγνώστου τοῦ ἐκ τ(ῆς) Χίου." Rhystes evidently wanted to preserve the original colophon, which had begun to fade.

MARGINALIA/GLOSSING/NOTES: There are numerous marginal notes by later owners, most of which are on the front and back cover parchment pastedowns. In 1473 the manuscript belonged to Anastasios Rhystes, whose imprisonment is noted in the inner margin of the front cover pastedown and whose ownership is noted in the bottom margin of fol.

36. I thank Dr. Svetlana Kujumdzieva for identifying the type of musical notation.

277r. Both notes are written in bright red ink. Also, in 1632 hieromonk Leontios from Aΐα noted in the top margin of the front cover pastedown that he paid for the binding.[37] And in 1775 the owner of this codex was a certain Zisimos, a worshipper (προσκυνητής) from Euripos (possibly in Euboea).

BINDING: In the afore-mentioned note by hieromonk Leontios, he states that he commissioned the manuscript to be bound in 1632. The binding is Greek—blind-tooled dark brown morocco leather over thick and grooved wooden boards with high head caps, two borders, and small tools. A center oval panel on the front cover pictures David playing a harp, and a center oval panel on the back cover displays floral ornament. Plaited brown and red leather straps with metal clasps are attached to the back cover; metal pins are set in the fore-edge of the front cover.

ORIGIN AND PROVENANCE: The Sticherarion was written by three scribes, probably in the first half of the fourteenth century. The third scribe is named Theodosios, *anagnostes* from Chios. The ordinary quality of the manuscript's execution, especially the mediocre parchment with its strong contrast between flesh and hair side, as well as its modest decoration, point to a provincial scriptorium, possibly in Chios. However, "ἐκ τῆς Χίου" (from Chios) in the scribal colophon may refer to Theodosios's place of birth rather than to the place where he copied the manuscript.

In the fifteenth century the manuscript belonged to Anastasios Rhystes, as he stated in a note dated 1473. In the seventeenth century the manuscript was in the possession of a hieromonk Leontios who commissioned the new binding in 1632. It is not known where Leontios lived at that time. Also, it is not possible to establish whether the fly-

37. Aΐα is perhaps the small town Ἅγυϊα near Larissa, as was suggested in Sotheby's catalogue.

leaves and pastedowns taken from earlier manuscripts were added at the time of the new binding, or whether they were already in the manuscript. In the eighteenth century the owner of the manuscript was a certain Zisimos from Euripos, as he stated in a note dated 1775.

In the beginning of the nineteenth century the sticherarion was in the possession of Frederick North, 5th Earl of Guilford. Sold to Evans on December 8, 1830 (lot 236). The next owner of the manuscript was Sir Thomas Phillipps (MS 7506). Sold by Sotheby's on November 21, 1972 (lot 544). Bought by Harvard University with the S.A.E. Morse fund. The Houghton Library acc. no. is *72M–22.

BIBLIOGRAPHY: Sotheby & Co., *Biblioteca Phillippica: Medieval Manuscripts; New Series,* 8 vols. (London, 1965–73), 7:45–46, lot no. 544.

MS Gr. 31

Euchologion, incomplete
Dated 1264/65

CONTENTS:

Fols. 1r–144r: Euchologion, incomplete.[38] Inc. mut. (fol. 1r): //ἡ δισταγμὸν ἐκ τοῦ ἐν πεσότος (sic; probably πεσόντος) ἐν αὐτῷ ἑρπετοῦ … ; Expl. (fol. 144r): … Χριστὸς ἐγερθεὶς ἐκ νεκρῶν ἀπαρχὴ τῶν κεκοιμημένων ἐγένετο. Αὐτῷ ἡ δόξα εἰς τοὺς αἰώνας. Ἀμήν. Δόξα σοι ὁ Θ(εό)ς. Cf. Nikolaos P. Papadopoulos, ed., *Euchologion*

38. Euchologion is an anthology of prayers used by clergy for services. The contents of euchologia vary significantly. For more information on eucholgia, see *ODB*, 2:738; Miguel Arranz, ed., *L'eucologio costantinopolitano agli inizi del secolo XI: Hagiasmatarion & archieratikon (rituale & pontificale) con l'aggiunta del leiturgikon (messale)* (Rome, 1996).

to mega anatheorethen kai dia pantoion semeioseon kai neon euchon ploutisthen (Athens, 1927).

PHYSICAL DESCRIPTION: Parchment, fols. 142 (foliated 1–144; fols. 117 and 118 are missing); 180 x 142/148 mm.; one col., written surface 130/134 x 98/102 mm. Written in 23 lines. Ruled Leroy X 20C1. Ruling system is Leroy 1. Nineteen quires of the original twenty-six remain, collation: 1–6 (missing) 7^8 (-1, with loss of text) 8–13^8 14 (missing) 15–17^8 18^8 (-7, with loss of text) 19–21^8 22^8 (-7, 8, with loss of text) 23–25^8 26^2 (a union). Quires were signed η'–κς' (8–26) by the scribe in the lower left corner of the first recto and in the lower right corner of last verso of each quire; many original signatures were cropped during binding. There is a second set of signatures by a later hand in the middle of the bottom margin of the first recto of each quire. Parchment (goat skin) is of poor quality, thick to medium thick, with a strong contrast between flesh (yellowish) and hair (brownish) sides, numerous scalloping and holes, and visible hair follicles.

SCRIPT: One scribe, anonymous (fig. 12); his script is small-sized upright archaizing minuscule. Beta, zeta, and xi are enlarged. Ink is dark brown (almost black). Initials are in bright red ink.

DECORATION: There are a few narrow interlaced or chain-like division bars in bright red and brown ink and simple pen-ornamented initials throughout the manuscript.

COLOPHON: Scribal colophon on fol. 144r: "Τὸ παρ(ὸν) εὐχολόγ(ιον) ἐτέθ(η) ἐν τῇ μονῇ τῆς ὑπ(ερά)γ(νου) Θ(εοτό)κου Παναγίας τῆς γοργοεπικόου (sic), ἐν τῷ χωρίῳ τὸ ἐπωνομαζόμενον Καταγρ(ὸν). Καὶ εἴ τις βουληθῆ τοῦ ὑστερῆσ(αι) τὸ τοιοῦτον ἀπὸ τῆς μονῆς, ἀντίδικον ἕξει τὴν ὑπέραγνο(ν) Θ(εοτό)κον ἐν τῇ ἡμέρᾳ τῆς κρίσε(ως). Ἐν ἔτει ,ϛψογ'" (This Euchologion was given to the monastery of *Hyperagnos Theotokos Panagia Gorgoepekoos* [of sur-

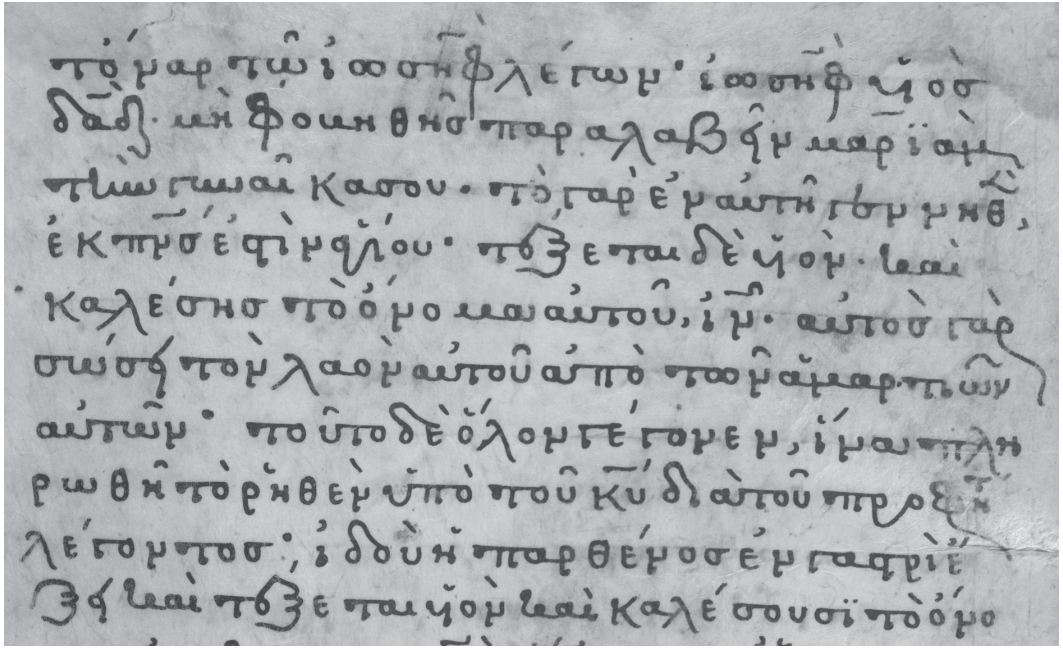

Figure 12.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 31, fol. 47v (detail)
(By permission of Houghton Library, Harvard University)

passing purity all-holy Mother of God of Prompt Succor] in the village of Katagron. And if somebody wishes to take
260 this [book] from the monastery, he will have the *Hyperagnos Theotokos* as an adversary on the Day of Judgment. In the year [A.M.] 6773 [= A.D. 1264/65]).

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Greek binding, probably of the fifteenth or sixteenth century; front cover and a part of the spine are missing (probably lost at the same time as the first six quires). Back cover is dark brown blind-tooled leather over 7mm. wooden (cypress?) grooved board without a pastedown. There are five metal bosses, one round in the middle and four bee-shaped at the corners. There are also four triple holes in the back cover for fasteners that are now missing—two triple holes on the outer side, one in the middle of the top side, and one in the middle of the bottom side.

ORIGIN AND PROVENANCE: As stated in the colophon on fol. 144r, the manuscript was donated in 1264/65 to the monastery of the *Hyperagnos Theotokos Panagia Gorgoepekoos* (of surpassing purity all-holy Mother of God of Prompt Succor) in the village of Katagron. Because the colophon was written by the scribe himself, the manuscript was most likely copied in the same year or shortly before. There is no reference to the commissioner of the manuscript, and I was not able to establish the location of the village of Katagron. The provenance of the manuscript is not known. It was purchased by the Houghton Library in 1988 from Mohammed Alwan of Cambridge, Mass.

BIBLIOGRAPHY: None.

MS Gr. 32

Parakletike

s.xv$^{2/4}$ and s.xv^{ex}–s.xvi^{in}

CONTENTS:[39]

Fols. 1r–299v: Parakletike.[40] Title (fol. 1r): Τῷ Σαββάτῳ ἑσπέρας. Inc. (fol. 1r): Διὰ τοῦ τιμίου σου σ(ταυ)ροῦ Χ(ριστ)ὲ … ; Expl. (fol. 299v): … καὶ προσκυνοῦσι τὸ κράτος σου. Cf. *Parakletike, etoi Oktoechos he Megale: periechousa hapasan ten anekousan aute akolouthian meta ton en to telei synethon prosthekon* (Athens, 1976).

PHYSICAL DESCRIPTION: Paper, fols. 299 (not foliated; no fly-leaves); 217/220 x 138/148 mm.; one col.; written surface 150 x 90 mm. Written in 22 lines. The folios are not ruled. Thirty-nine quires, collation: 1–8^{8} 9^{8} (-7, 8, without loss of text) 10–17^{8} 18 8 (-5, without loss of text) 19–20^{8} 21^{4} (a binion) 22–27^{8} 28^{4} (a binion, -4, no loss of text) 29–38^{8} 39^{8} (8th is glued to the back cover as a pastedown). Quires are not signed. Two kinds of paper. Paper stock 1 (fols. 2–138 and 169–299, scribe I): watermark "scale," close variant of Briquet "balance" no. 2401 (Venice, 1437; Vicenza, 1440; Udine, 1447–48); chain marks 38 mm. apart; laid marks 18 on 20 mm. Paper stock 2 (fols. 1 and 139–168, scribe II): "hand" with flower on top, similar to Briquet "main" no. 10718 (1499–1500) and Sosower "main/hand" no. 2 (s.xvi^{in}); chain marks 37 mm. apart; laid marks 18 on 20 mm.

39. The contents of this manuscript were identified by Prof. Euthymios Litsas of the Patriarchal Institute in Thessaloniki, whose notes are contained in the internal file for the manuscript.

40. Parakletike is a liturgical book, also called "Great Oktoechos," containing hymns for every day of the year. The contents of parakletike vary significantly from one manuscript to another; see *ODB*, 3:1520.

SCRIPT: Two scribes, anonymous. Scribe I (fols. 2r–138v and 169r–299v) was the main copyist (fig. 13). His script is small-sized cursive minuscule of the fifteenth century. Ink is dark brown. Scribe II (fols. 1r–v and 139r–168v) worked several decades later and restored damaged or lost folios. He also restored the lower half of fol. 138 and smaller parts of several adjacent folios. The second scribe's hand is small-sized cursive minuscule of the period. He used black ink.

DECORATION: There are several large pi-shaped and rectangular headpieces with interlace or stylized vegetal ornaments in black, bright red, and yellow colors. Numerous interlace ornamentation (knots, crosses, hands, and stylized vegetation) are in the margins and in the same palette. Pen-ornamented initials are dispersed throughout the manuscript; they are executed in pale red ink (scribe I) and in bright red ink (scribe II). In the margins there are numerous pen-drawn anthropomorphic and zoomorphic sketches, which are probably late additions.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: There are a few non-scribal prayers in the margins. On the last folio (299v) is an ownership note: "Τοῦ Διμιτρίου. Χ(ριστ)ὲ βοήθισ(ον) (sic) τὸν δοῦλόν σου Διμίτριον ([Book] of Dimitrios. Christ, help your servant Dimitrios).

BINDING: The manuscript was probably rebound in the end of the fifteenth century at the time of the restoration by scribe II. The binding is dark brown, blind-tooled leather over thick wooden boards. The spine is in fragile condition. There is one metal peg on the front cover and remnants of leather ties on the back cover. The front cover pastedown is a cropped parchment folio taken from a thirteenth- or fourteenth-century sticherarion with musical notation.

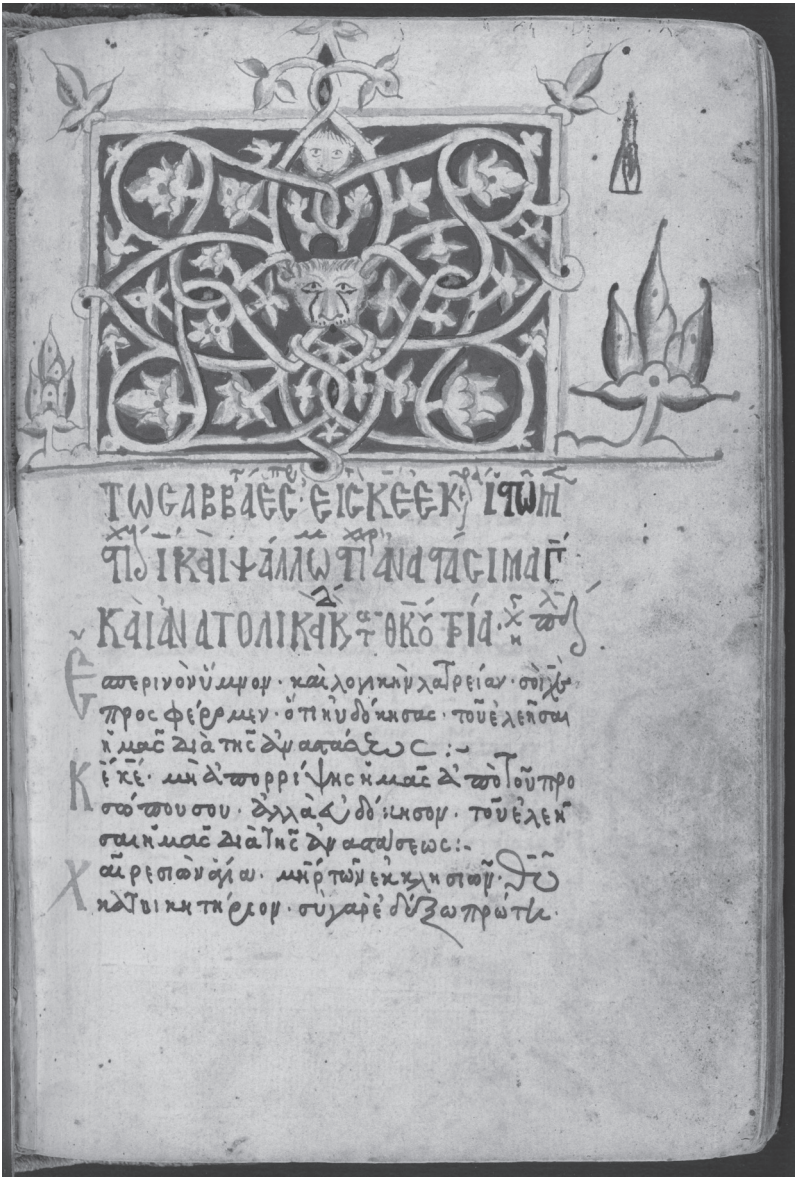

Figure 13.

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 32, fol. 213r
(By permission of Houghton Library, Harvard University)

ORIGIN AND PROVENANCE: Watermarks indicate that the manuscript was copied in the second quarter of the fifteenth century, but it is not possible to establish the place of production. At the end of the fifteenth or beginning of the sixteenth century the manuscript was restored by an anonymous scribe, and several lost or damaged quires (quires 18–22) were replaced. On the last folio, 299v, there is a note written by a certain Dimitrios, probably an owner in the seventeenth or eighteenth century. The manuscript was purchased in 1986 by Harvard University from Michael and Mary Mart of the Good Times Bookshop using the Messenger Fund.

BIBLIOGRAPHY: None.

MS Arm. 11 (fly-leaves)

John Chrysostom, Homily 26 in Matthew (fragment)
s.xi[1]

CONTENTS:

Fols. 1r–2v and 327r–328v (text sequence: fols. 327r, 2v, 328v, 1r, 328r, 1v, 327v, 2r): **John Chrysostom**, Homily 26 in Matthew (fragment). Inc. mut. (fol. 327r): <ᾠκο>//δόμησεν· οὐδὲ ἴσασιν ὅθεν ἐπαινοῦσι … (57:336, ln. 6); Expl. mut. (fol. 2r): … Δέον γὰρ ἐπὶ τὴν φιλαν//<θρωπίαν> (57:337, ln. 14). *PG*, 57:13–472.

PHYSICAL DESCRIPTION: Parchment, fols. 4 (foliated 1–2 and 327–328), 163/165 x 112 mm., one col., written surface 117 x 75 mm. Each folio has 15 lines of text, interlinear space 8.5/9 mm. Folios were ruled on the hair side in thin drypoint. Parchment is of good quality, thick, and smooth, ivory white (flesh side) and yellowish (hair side). The four *in octavo* folios were originally one large folio that was cut into two halves horizontally and then folded in two halves

vertically to form two smaller bifolia, which were used as fly-leaves for Arm. 11. Therefore, the original folio was approximately 320 x 224 mm. and had two columns with 30 lines of text. The ruling pattern can be restored as Leroy 44C2.

SCRIPT: One scribe, anonymous (fig. 14). His script is medium-sized *Perlschrift* of the first half of the eleventh century. Ink is light brown. Minor initials are in light magenta ink.

DECORATION: None.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Bound as fly-leaves (two at each end) in Arm. 11.

ORIGIN AND PROVENANCE: These four fly-leaves were originally part of a Greek manuscript, probably produced in the first half of the eleventh century although it is not possible to establish its place of production. In the seventeenth century the manuscript was evidently in Constantinople, where the Armenian codex was executed in 1643 by the scribe Mkrtič; the Greek fly-leaves must have been attached then or at some later time. The subsequent history of the Armenian manuscript has been described in detail by Avedis Sanjian in his catalogue of medieval Armenian manuscripts in the United States (see BIBLIOGRAPHY). According to the inscription on a metal plaque attached to the manuscript's case, Houghton Arm. 11 was presented in April of 1925 to an American missionary and manager of the American Red Cross in Constantinople, Dr. William Wheelock Peet (1851–1942) "as a token of esteem of the Armenians in Turkey and of their deep feeling of gratitude for his unceasing care and assistance to them." After Dr. Peet's

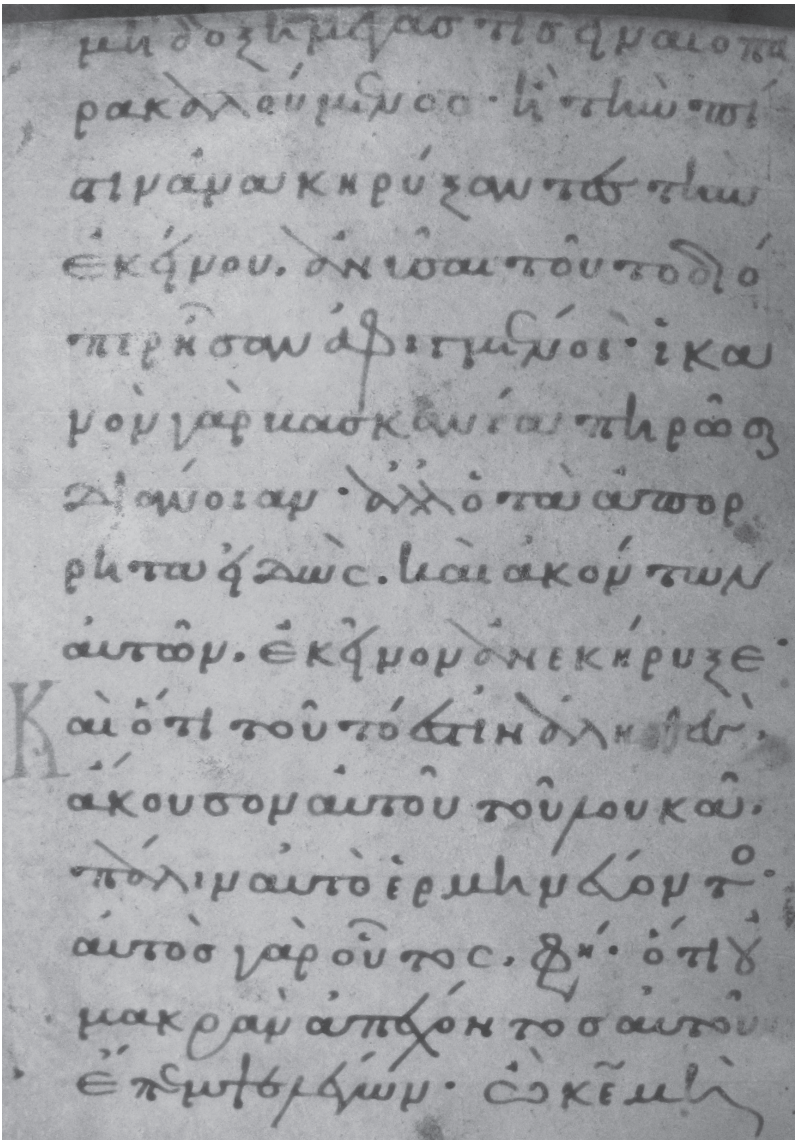

Figure 14.

Cambridge, Mass., Houghton Library, Harvard University,
MS Arm. 11, fol. 2v (detail)
(By permission of Houghton Library, Harvard University)

death the manuscript belonged to his son, William Hartwell Peet (1887–1962). In 1962 Mrs. William Hartwell Peet (née Louise I. Jenison, 1885–1983) donated the manuscript to the Harvard College Library.

BIBLIOGRAPHY: None for the Greek leaves. On the Armenian part of the manuscript, see Avedis K. Sanjian, *A Catalogue of Medieval Armenian Manuscripts in the United States* (Berkeley, Calif., 1976), 366–70; Thomas F. Mathews and Roger S. Wieck, eds., *Treasures in Heaven: Armenian Illuminated Manuscripts* (New York, 1994), 159 and figs. 29, 108.

ABBREVIATIONS

Aland = Kurt Aland, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, 2nd ed. (Berlin, 1994).

Briquet = Charles-Moïse Briquet, *Les Filigranes: Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*, ed. Allan Stevenson, 4 vols. (Paris, 1907; repr. with supplementary material, Amsterdam, 1968).

Bekker = Immanuel Bekker, *Aristotelis Opera,* 2 vols. (Berlin, 1831; repr. Darmstadt, 1960).

CBM = Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97).

Faye and Bond = Christopher U. Faye and William H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962).

Harlfinger = Dieter Harlfinger and Johanna Harlfinger, *Wasserzeichen aus griechischen Handschriften* (Berlin, 1974).

Leroy = Julien Leroy, *Les Types de réglure des manuscrits grecs* (Paris, 1976).

NTG = *Novum Testamentum Graece*, ed. Eberhard and Erwin Nestle and Barbara and Kurt Aland, 27th ed. (Stuttgart, 2006).

ODB = Alexander P. Kazhdan et al., eds., *Oxford Dictionary of Byzantium,* 3 vols. (New York, 1991).

PG = Jacques-Paul Migne, *Patrologiae cursus completes … , Series graeca,* 161 vols. (Paris, 1857–66).

PGB = *La Paléographie grecque et byzantine: Colloque international sur la paléographie grecque et byzantine* (Paris, 1977).

PLP = Erich Trapp et al., eds., *Prosopographishes Lexikon der Palaiologenzeit*, 12 vols. (Vienna, 1976–96).

RGK = Ernst Gamillscheg, Dieter Harlfinger, and Herbert Hunger, et al., *Repertorium der griechischen Kopisten, 800–1600*, 3 vols. (Vienna, 1981–97).

Sosower = Mark L. Sosower, *Signa officinarum chartariarum in codicibus graecis saeculo sexto decimo fabricatis in bibliothecis Hispaniae* (Amsterdam, 2004).

TLG = *Thesaurus linguae graecae: A Digital Library of Greek Literature,* http://www.tlg.uci.edu.

Vogel and Gardthausen = Marie Vogel and Viktor Gardthausen, *Die griechischen Schreiber des Mittelalters und der Renaissance*, Zentralblatt für Bibliothekswesen, Beiheft 33 (Leipzig, 1909; repr. 1966).

INDICES

References in the following indices are given to the manuscript entry in which an item, identification, or individual appears. References for citations only are given in *italics*.

I. CONTENTS

A. CLASSICAL AND OTHER SECULAR TEXTS

Ammonius, Commentary on Porphyrius, *Isagoge*: Gr. 17
Anonymous, Commentaries (*scholia vetera*) on Hesiod, *Theogony*: Gr. 20; Introduction to Hesiod, *The Shield of Hercules*: Gr. 20
Aristotle, *De caelo*: Gr. 17; *De generatione et corruptione*: Gr. 17; *Nicomachean Ethics*: Gr. 17
Basilica, *Basilica*: Gr.27
Flavius Justinianus Imperator, *Novellae*: Gr. 27
Hesiod, *The Shield of Hercules*: Gr. 20; *Theogony*: Gr. 20; *Works and Days*: Gr. 20
Pediasimos, John, Commentaries on Hesiod, *The Shield of Hercules*: Gr. 20
Porphyrius, *Isagoge sive quinque voces*: Gr. 17
Prochiron, *Prochiron Actum*: Gr. 27
Pseudo-Aristotle, *Physiognomica*: Gr. 17
Pseudo-Galen, *De historia philosophica*: Gr. 17
Tzetzes, John, Commentaries on Hesiod, *Works and Days*: Gr. 20; Introduction to Hesiod, *Works and Days*: Gr. 20
Theophrastus, *De causis plantarum*: Gr. 17; *De historia plantarum*: Gr. 17; *De signis aquarum et ventorum*: Gr. 17

B. RELIGIOUS TEXTS

Anonymous, Commentaries on the Four Gospels: Gr. 22; Commentary on the Septuagint (?): Gr. 27
Chrysostom, John, Homily 26 in Matthew: Arm. 11
Euchologion: Gr. 31
Four Gospels: Gr. 22
Lectionary of the Gospels: Gr. 25
Martyrological text (unidentified): Gr. 27
Menaion: Gr. 27
Oktoechos: Gr. 27
Parakletike: Gr. 32
Pentekostarion: Gr. 27
Sticherarion: Gr. 27
Theodoret of Cyrrhus, *Quaestiones in Octateuchum*: Gr. 19; *Quaestiones in libros Regnorum et Paralipomenon*: Gr. 19
Triodion: Gr. 18, Gr. 27

II. PLACE AND DATE

BYZANTIUM/GREECE
s.xi^{1}: Gr. 25 (northern Greece?)
s.xiii^{1}: Gr. 18 (Epiros)
s.xiv^{1}: Gr. 27 (Chios?)

Dated by colophon
1264/65: MS Gr. 31

ITALY
s.xv^{ex}: Gr. 17 (Venice)
s.xvi$^{1/4}$ (ca. 1520): Gr. 20 (Terra d'Otranto?)
s.xvi$^{3/4}$: Gr. 19

UNLOCALIZED
s.x$^{3/4}$: Gr. 27 (fly-leaves)
s.xi^{1}: Gr. 27 (pastedowns)
s.xi^{1}: Arm. 11 (fly-leaves)
s.xiii$^{4/4}$: Gr. 22
s.xv$^{2/4}$: Gr. 32
s.xv^{ex}–xvi^{in}: Gr. 32 (restoration)

III. SCRIPT

Archaizing minuscule: Gr. 18, Gr. 22, Gr. 27, Gr. 31
Cursive: Gr. 20, Gr. 22, Gr. 27 (fly-leaves), Gr. 32
Humanistic script: Gr. 17; "Baroque style": Gr. 19
Perlschrift: Gr. 25, Gr. 27 (pastedowns), Arm. 11 (fly-leaves)

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Malaxos, Manuel: *Gr. 19*
Mkrtič (Armenian scribe): Arm. 11
Moschos, Demetrios: *Gr. 17*
Papadopoulos, Michael: Gr. 18
Paulos: *Gr. 17*
Sophianos, Michael: *Gr. 19*
Theodosios: Gr. 27
Theophanes of Iveron: *Gr. 25*
Vergikios, Angelos: *Gr. 19*
Vergikios, Petros: *Gr. 19*

V. RULING

A. RULING PATTERNS
20C1: Gr. 27
20C2: Gr. 27 (pastedowns)
22C2: Gr. 25
34C1: Gr. 27 (fly-leaf)
44C2: Arm. 11 (fly-leaves)
V 20C1: Gr. 22
X 20C1: Gr. 31

B. RULING SYSTEMS
1: Gr. 27, Gr. 31
6: Gr. 25
Unique: Gr. 22

VI. SUPPORT

PARCHMENT
Gr. 18
Gr. 25
Gr. 27
Gr. 31
Arm. 11 (fly-leaves)

PAPER, OCCIDENTAL
Gr. 17

Gr. 19
Gr. 20
Gr. 32

PARCHMENT AND ORIENTAL PAPER
Gr. 22

VII. WATERMARKS

Anchor in a circle with a six-ray star: Gr. 19, Gr. 20
Angel (kneeling) and a countermark with a trefoil and letters HS: Gr. 19
Bull's head with a tall cross entwined by a snake: Gr. 19
Crossbow in a circle: Gr. 17
Crown: Gr. 19 (fly-leaves)
Cup: Gr. 17
Hand with a six-ray star on top: Gr. 17
Hand with a five-ray star on top: Gr. 20
Hand with flower on top: Gr. 32
Hat: Gr. 20
Scale in a circle with a cross: Gr. 17
Scale: Gr. 32

VIII. COMMISSIONERS, OWNERS, AND OTHER ASSOCIATED NAMES

Alwan, Mohammed: Gr. 31
Andronikos II Palaeologos, emperor: Gr. 18
Canaday, Ward M.: Gr. 25
Chariton: Gr. 25
Cuno, Ioannes: Gr. 17
Dimitrios: Gr. 32
Evans: Gr. 27
Ferdinand, prince of Dietrichstein: Gr. 19
Frederick North, 5th Earl of Guilford: Gr. 27
Goodspeed, Edgar J.: Gr. 17
Gregoropoulos, Ioannes: Gr. 17
Hoffmann, Ferdinand, baron of Grünbüchl and Strechau: Gr. 19
Jenison, Louise I.: Arm. 11
Johnidas, Emmanuel: Gr. 18
Leontios, hieromonk: Gr. 27
Manutius, Aldus: Gr. 17
Mercati, Giovanni: Gr. 17
Minassian, Adrienne: Gr. 22
Parker, Augustin H.: Gr. 17
Peet, William Hartwell: Arm. 11
Peet, William Wheelock, Dr.: Arm. 11
Pelekasis, Demetrios: Gr. 25
Phillipps, Thomas, Sir: Gr. 27
Renouard, Antoine-Augustin: Gr. 17
Rhenanus, Beatus: Gr. 17
Rhystes, Anastasios: Gr. 27
Richardson, William K.: Gr. 17
Rota, Joannis Baptista: Gr. 20
Rudolph II, emperor: Gr. 19
Salem, Adriana R.: Gr. 25
Schab, William H.: Gr. 20
Schurer, Matthias: Gr. 17
Sophocles, Evangelinus Apostolides: Gr. 20
Vegh, Imre de: Gr. 19
White, Harold T.: Gr. 17
Wilmerding, Lucius: Gr. 17
Zisimos: Gr. 27

IX. OTHER MANUSCRIPTS CITED

LONDON
British Library

Add. MS 36751: *Gr. 25*
Harley MS 5690: *Gr. 17*

MILAN
Biblioteca Ambrosiana
MS A 139 sup.: *Gr. 27*

MT. ATHOS
Great Lavra
MS E 154: *Gr. 19*

MT. SINAI
Monastery of St. Catherine
MS gr. 1221: *Gr. 27*
MS gr. 1256: *Gr. 27*

OXFORD
Bodleian Library
MS Cromwell 11: *Gr. 18*
MS Gr. class. e. 17: *Gr. 20*

STRASBOURG
Bibliothèque nationale et universitaire
MS Argent. 1903: *Gr. 19*

VATICAN CITY
Biblioteca Apostolica Vaticana
MS gr. 1046: *Gr. 17*

X. INCIPITS

<ἀλ>//λ' ἐκ Σούσων καὶ εἴ τις ἄλλος τόπος ψυχρὸς … : Gr. 17
Ἀποροῦσι δέ τινες εὐθὺς ἐν ἀρχῇ … : Gr. 17
Διὰ τοῦ τιμίου σου σ(ταυ)ροῦ Χ(ριστ)ὲ … : Gr. 32
Ἐκ τῶν προκλικῶν κρημνογράφων ρημάτων … : Gr. 20
Ἡ οἴη προλιποῦσα δόμους … : Gr. 20
Ἐπειδὴ τῆς θείας χάριτος ἀπολαύσαντες … : Gr. 19
Ἐπέστη ἡ εἴσοδος τοῦ ἐννιαυτοῦ (sic) … : Gr. 27
Εὐφράνθηται (sic) οὐρανοὶ σαλπήσατε (sic) … : Gr. 27
Ἡ Ἀλκμήνη φησὶν ἡ μεγάλη καταλιποῦσα τὸν οἶκον … : Gr. 20
//ἡ δισταγμὸν ἐκ τοῦ ἐν πεσότος (sic) ἐν αὐτῷ ἑρπετοῦ ... : Gr. 31
Ἡ περὶ φύσεως ἐπιστήμη … : Gr. 17
Καὶ ἄλλοι φιλομαθεῖς μὲν ἄνδρες ἐπηγγείλαντο … : Gr. 19
//Καὶ διαπεράσαντες ἦλθον ἐπὶ τὴν γῆν εἰς Γεννησαρέτ … : Gr. 22
Κἀκεῖνο δὲ καλῶς ἔχειν ᾠήθημεν … : Gr. 27
<μά?>//λιστα τὸ κάλλος ἐμφαίνεται … : Gr. 27
//μεῖζον αἰεὶ τὸ πρὸς τῷ πάχει … : Gr. 17
Μὴ προσευξόμεθα φαρισαικῶς ἀδελφοὶ … : Gr. 27
Μοῦσαι Πιερίηθεν ἀοιδῇσι κλείουσαι … : Gr. 20
Μουσάων Ἑλικωνιάδων ἀρχώμεθ' ἀείδειν … : Gr. 20
Μουσάων Ἑλικωνιάδων ἀρχώμεθ' πάσης τῆς ἡμετέρας ποιήσεως ἀρχὴν τὰς Μούσας ποιούμεθα … : Gr. 20
Οἱ αὐτεξούσιοι παῖδες ἐκεῖνα συνεισφέρουσι τοῖς ἀδελφοῖς ... : Gr. 27
Ὁ νοῦς τοῦ προοιμίου τοιοῦτος· ὦ Μοῦσαι καὶ γνώσεις … : Gr. 20

Ὅτι αἱ διάνοιαι ἔπονται τοῖς σώμασι … : Gr. 17

Ὅτι Λάζαρος νοσὴ (sic) καὶ φίσας (sic) ὅτι οὐ (sic) θνήσκει … : Gr. 18

<Π>ᾶσα τέχνη καὶ πᾶσα μέθοδος … : Gr. 17

Περὶ δὲ γενέσεως καὶ φθορᾶς … : Gr. 17

Σημεῖα ὑδάτων καὶ πνευμάτων καὶ χειμώνων … : Gr. 17

//τὰ δ᾽ ἐπουσιώδη οὔτε παρόντα σώζουσι ... : Gr. 17

Τάφιοι στρατεύσαντες ἐπὶ τὰς ἠλεκτρίωνος (sic) βοῦς … : Gr. 20

//τὸ ἄθροισμα οὐκ ἂν ἐπ᾽ ἄλλου ποτὲ τὸ αὐτὸ γένοιτο … : Gr. 17

Τῶν ἐξ ἀρχῆς φιλοσοφησάντων φυσιολογεῖν … : Gr. 17

Τῶν φυτῶν αἱ γενέσεις ὅτι μέν εἰσι πλείους … : Gr. 17

//ὕδασι πολλοῖς. ἀνακτέον δὲ τὸν λόγον ... : Gr. 22

<ᾠκο>//δόμησεν· οὐδὲ ἴσασιν ὅθεν ἐπαινοῦσι … : Arm. 11 (fly-leaves)